THE NEW YORK DRAMATIC MIRROR

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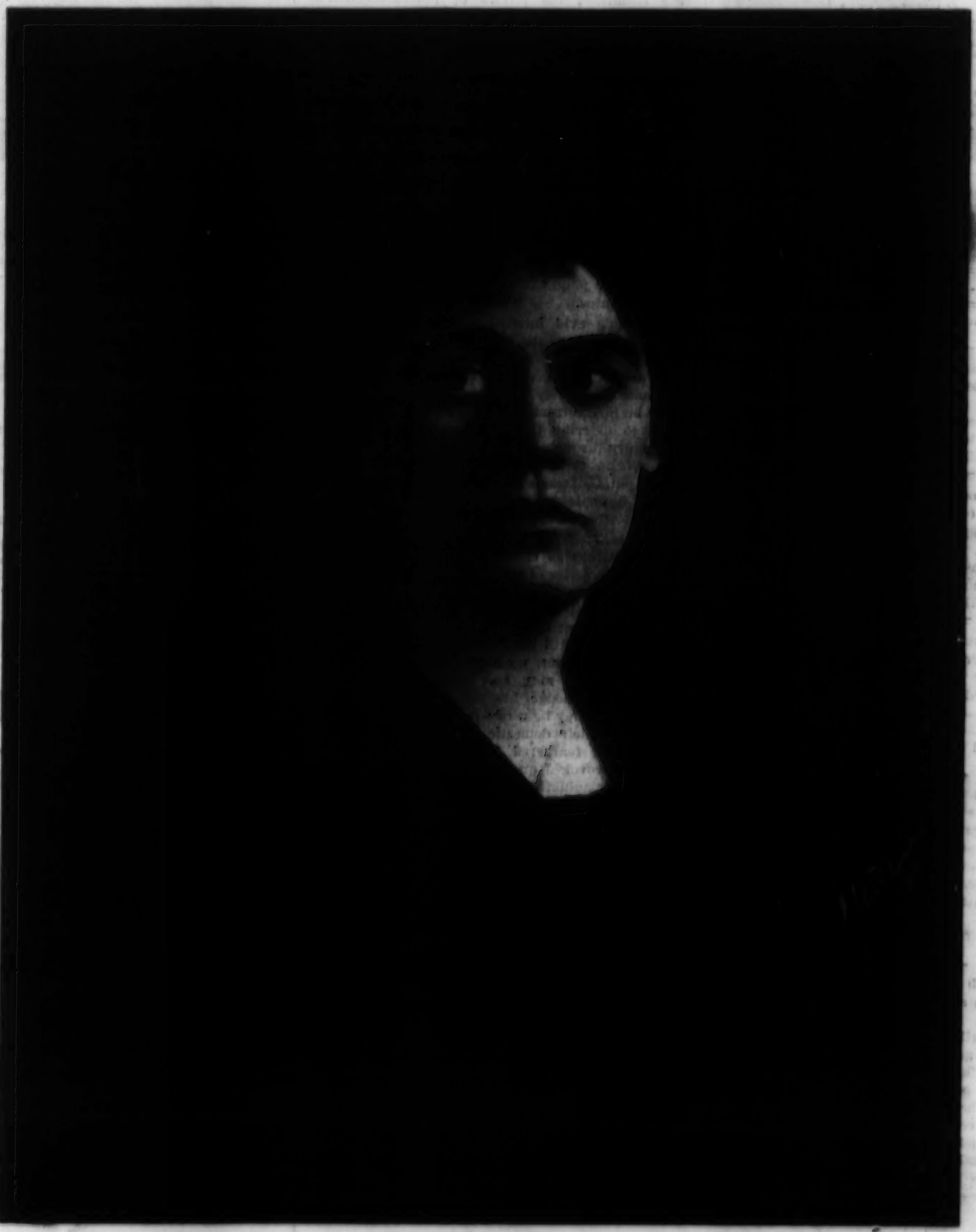

MARY LAWTON.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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It is to be hoped that the new year will not be a blue year.

It is said that a DICKENS actor and a DICKENS lecturer are here to assist in a revival of that author. It is true that the stage sees little or nothing of DICKENS nowadays, yet he needs no revivalists. He is still read more than all the combined "best sellers" of literary advertisemeht.

The clergy of St. Louis have been active, individually and collectively, on divers reformatory premises, for a year or so. Now they seem to have united against the theatre. These various movements might inspire the question, what is the matter with St. Louis? Of course there can be nothing the matter with the clergy.

SARAH BERNHARDT will receive £1,000 a week, it is said, for her appearances at the London Coliseum. As she will play with actors she long has been associated with in scenes from her notable repertoire, it must not be assumed that she is descending from her artistic plane. On the contrary, she will impart dignity to her new environment.

"A Chorus Girl Wins a Place in a Night" is the descriptive heading of an article in a Philadelphia newspaper. The chorus girl found her opportunity and rose to it. And many an actor has thus achieved note, rising suddenly from obscurity. These are among the incidents that make stage life so attractive to the young and ambitious who seek it. The trials, disappointments, and final defeats of the many who essay make another story.

The English aristocracy is said to be "flocking in droves" to a London music hall to witness the dancing of a titled woman, who performs in a costume described as "like Eve wore before the fall, with the addition of a little thin gauze." This aristocratic dancer is described as beautiful in figure, and it is added that she donates the money received for her effort to charity. Any beautiful woman thus eccentrically inclined would find full guerdon in such premises in the gaze of droves of her social equals, to say nothing of the wonder she might inspire in the considerable number of her social inferiors who make up her audiences.

AN UNPARALLELED PUBLICITY.

In all the history of modern dramatic venture no play has received the attention that has been given to ROSTAND'S Chantecler, which has not yet formally seen the stage.

Such are the virtues of advertisement that this play, no matter how it may be received in Paris, could probably run prosperously for a time in any theatre in the world, so great is the curiosity about it that has been aroused by the numberless episodes which have spiced its long period of preparation.

The eccentricities of ROSTAND that, according to report, have marked the writing of Chantecler; his dissatisfaction as to parts of it that have been written and rewritten; his declarations that he would not permit it to be represented, made during periods of mental depression; his final completion of it; his selection and reselection of players for it; the disappointments that death—which respects no personage and comes apace—has injected into the situation; the affairs of misunderstanding which have risen in the casting and rehearsal of it—all these matters and others which seem to run to meet and excite curiosity have resulted in a feeling on the part of the theatre public that cannot be described. It is something that even failure, if failure be in store, will hardly serve to dispel.

If it is but a step from the sublime to the ridiculous, surely the space between the ridiculous and the sublime can be no greater. Admirers of ROSTAND will look for something in Chantecler that the subject would hardly permit profound genius to achieve. Whatever he may do in this strange play, strangely introduced, he is bound to fall short of expectation because of the phenomenal interest that has been invoked. Yet those who cannot see the play will still desire to see it in any circumstances.

And this avid interest is not dependent upon the peculiarity of the subject of Chantecler. It is due, in a great part, to the accidents, incidents and delays that have marked the preliminaries to production. Surely ROSTAND, however original he may be in the treatment of his subject, is not the first to describe the weaknesses and foibles of humanity through the medium of lesser creatures. ÆSOP, and the fabulists who preceded and followed him, ARISTOPHANES and others have employed animals and birds to enforce human lessons and describe human folly.

Chantecler may have poetic, philosophical and ethical values as closet drama, or as literature, that even a series of grotesque haps and mishaps in its preparation and representation cannot seriously affect. It will survive any of these extrinsic matters and a spirit of mere amusement if it possesses such values. But the immediate trials of the author are apparent, no matter how great his ultimate triumph may be. The mechanical difficulties that hedge his actors in personating—if the word may be used—the denizens of the barnyard and their domestic fellows, as well as the contrasting feathered tribes of the forest, have already provoked quarrels and given play to the pleased imaginations of dramatic critics. It is said that one day friends of GALIPAUX, who saw him hopping about on the street, rallied him on his eccentricity. "Do not laugh, my friends," he replied. "You know I am learning the role of the blackbird." GUITRY, who is to play the rooster, has forced a modification of the beak of that bird in his make-up in order that he may do justice to ROSTAND'S verses, although no note is made of the actor's practice in crowing. The younger COQUELIN is to play the dog in an upright position. The role of the hen pheasant, who wins the love of the rooster and flies with him to her own environment, is to be taken by Madame SIMONA, who no doubt even in this guise has insisted upon some concession to feminine vanity, and there are other possibilities of modification that may turn the whole representation into the farcical. One may imagine many amusing surprises when the habits of the turkey and the guinea hen, the peculiar locomotion of the duck, other strange simulations, and the voicing of the various parts are juxtaposed with and made a part of poetic conception as to the drama itself.

PERSONAL

O'NEIL.—A very tall and graceful young woman with an abundance of blond hair, a delicate complexion, and two rows of even white teeth came in search of some one into the room where a MIRROR representative was waiting for Nance O'Neil, who had promised him a few minutes' conversation at 3 o'clock. At the time the young woman entered, about twenty minutes past three, he was idly twirling his thumbs, thinking many harsh things about Miss O'Neil, and gradually cataloguing her, whom he had always looked on as quite higher removed from the rest of her sex, as only an ordinary woman. "Pardon, but are you the MIRROR man? I'm so sorry, but——" It was Nance O'Neil—not the Lily, not Lady Macbeth, not those scores of other creatures, in the impersonation of which Nance O'Neil has been seen and praised round the world, but a real woman. Indeed, Nance O'Neil is a womanly woman. Witness the manner in which she kept the MIRROR man waiting, witness her thousand and one excuses for the disarrangement of her beautiful hair, witness her immediate trip to the looking-glass. For a moment the woman overshadowed the artist, but in her conversation the actress was evident. A pair of big blue eyes, which seemed uncomfortably piercing, possibly because mentally the MIRROR man had said angry things about her for keeping him waiting. "How do I like The Lily? I just love it. I am glad to get away from all my old parts and work out a new one. Then you see I am with Mr. Belasco. I am on Broadway, and everybody is so kind to me. What more could I ask? Really, my success in The Lily is the best Christmas present I have ever received." Comparing her triumph in Boston in 1904, when she took that city by storm, with her New York success, Miss O'Neil continued: "Yes, I love Boston and Bostonians and they have been good to me, but, you know, New York is New York." She said this with a shamefaced smile as if she felt a trifle ungrateful. "Did you really like my Elizabeth? I did like the last act, myself. I liked Elizabeth's costume and red hair."

KNIGHT.—One of the drollest comedians seen in New York for some time is Percival Knight, the lugubrious jockey in The Arcadians. Mr. Knight is a recent addition to the American stage, having come to this side in Kitty Grey and later appearing in The Dollar Princess. That London, which has seen him in such musical comedies as The Belle of New York, Florodora, and San Toy, will not get him again for some time is assured by his reception in New York.

PORTER.—Camille Porter, who for several years has been a valued member of the staff of THE MIRROR, her direct connection being with the record department of this journal, has been forced by illness to resign, and will recuperate for a time at Annapolis, Md., where she may be addressed by her many friends in the profession. Miss Porter has shown ability, an exceptional industry, and a rare loyalty in her association with THE MIRROR, which sincerely regrets her enforced retirement.

MATTHISON.—Edith Wynne Matthison has joined the New Theatre company. Her first appearance will be in Maurice Maeterlinck's Sister Beatrice, to be produced shortly. Miss Matthison is wife of Charles Rann Kennedy, in whose The Servant in the House and The Winterfeast she made her last appearances in America.

CAMPBELL.—Mrs. Patrick Campbell arrived in New York last Wednesday to visit friends. "I have merely come over here on a visit," she said. "I would really just as leave come in this time without being announced." Mrs. Campbell's last appearance in New York was two seasons ago, when she presented a repertoire and gave a few performances of Von Hoffmannstahl's version of Elektra, at the Garden Theatre.

The Usher

"New York is admittedly the producing centre, theatrically speaking, of the United States, but Chicago is making pace toward acquiring a position more or less independent of it, and in time to come perhaps some of the eminence long maintained by the Atlantic seaboard metropolis will be diverted to other centres," said The Man Who Knows to a MIRROR reporter.

"We may yet see the old order revived, when San Francisco, Philadelphia, St. Louis and New Orleans were each theatrically independent of one another," he continued. "That order was destroyed by the marvelous development of transportation facilities which brought the two seacoasts into juxtaposition and made it profitable to carry a New York success to the doors of San Francisco.

"But slowly a change is taking place. Boston has its own opera company; Philadelphia has an opera house devoted to grand opera; Chicago is declaring its independence; Pittsburg and Washington are coming into the open with financial offers to support grand opera, and others are following. There is revived talk of dramatic stock companies. The New Theatre has established a precedent; Mr. Frohman is to install a star-less combination at the Empire; Mr. Belasco promises to stick to his scheme employing the fine cast which presents The Lily in the plays to follow. There is a stock producing managers' association now in existence, with ramifications all over the country, and here and there, as instanced by the Orpheum Players at the Chestnut Street Theatre, Philadelphia, and other companies, productions are essayed by managers independent of New York.

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"The truth of the matter is, New York will dominate the situation as long as it can impress the rest of the country with the conviction that it produces only the best, and no longer. When the glamour of a New York reputation wears away we shall be obliged to fall back upon ourselves and cease to reap the benefit of our preëminence. With Chicago, the other large cities will begin to provide their own entertainments, or take up a system of exchange.

"Rapid as is the growth of New York, the building of theatres is in excess of the increase of population, and such is the demand for plays that the available supply is not adequate in quality, though the quantity is phenomenal. It is recorded that The New Theatre literary department found but three or four suitable plays among 2000 manuscripts submitted. Where are the plays to come from? We are getting precious little that is worth while from London, Paris or Germany, and our own playwrights are apparently over-worked. In point of fact, we are using up ideas so fast in plays, successful or otherwise, that ere long there won't be anything to write plays about; and, besides, the critics are indiscriminately crying down almost everything, so that the public hardly gets a chance to make up its mind whether it likes a play or not before the manager is compelled to withdraw it.

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"New York can afford to be more liberal than it has been in its recognition of talent. What Alfred East, president of the Royal Society of British Artists, said about Americans in general, applies to us in particular, to-wit, that we are courageous in action but cowards in judging art. Here and there throughout the country are actors of decided ability who are trying in vain to get a hearing on Broadway. Julia Marlowe was for years assigned to the outskirts before she obtained a footing in New York. Fay Templeton was barn-storming the country for a decade and sneered at by metropolitan critics before she was allowed to appear in town. When she did she had a walk-over. John Dillon, one of the best comedians in the English-speaking world, was probably never seen in the East. Sol Smith Russell paid dear for his ambition to appear in New York. Only recently a most admirable actor, Walker Whiteside, was allowed to play in New York, after years and years on the road. Florence Roberts only needs a good play to be recognized as an artist of striking capacity. And there are others."

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Professor Richard Burton, of the University of Minnesota, gave a stimulating address on "Modern Drama" before a large audience of Smith College students and their friends at an open meeting of the Alpha and Phi Kappa Psi societies on Jan. 15.

After speaking of the slow but none the less definite wane of the inherent American pejudice against the stage—a prejudice historically due to the degenerate condition of the English stage at the Restoration drama period, contemporaneous with the time when American pioneers isolated themselves from all artistic influences of existence and laid the foundations of a society where State never recognized or assisted at the development of drama as in the continental countries—he spoke of some of the most encouraging features of the present condition of drama in this country.

The cry of a decadent stage is ever with us and is but a part of that attitude which sees glories only in perspective. Prejudice against the stage partakes of that species of ignorance cried out against by a Latin writer many centuries ago because of the confusion of a thing with the abuse of that thing.

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One most encouraging present tendency of the stage noted by Professor Burton is the alliance with it of the leading names in literature, so many of which are being identified with playwriting. A kindred tendency is the present publication of so many modern plays in book form, where their merits and beauties, impossible to grasp wholly in the rapidity of speech and action, may be noted with repetition and leisure.

Another important manifestation is the attention given by colleges and preparatory schools to dramatic productions. Among the several values of this is the opportunity thus given for seeing the older plays and specimens of dramatic literature of former generations. In this connection the widely recognized attention given by Smith College to dramatics was commended. Another most remarkably encouraging feature of present conditions, he said, is the appearance in the past ten years of the municipal theatre and the growth of this idea as prophesied for the immediate future.

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Several of the better class plays of present popularity were referred to by the speaker, as was the inevitable and unavoidable influence of either a good or bad play upon every personal element in a community, whether the persons concerned were playgoers or not. Every good play attended is a bad play killed.

Both the recreative and cultural aspects of playgoing were dwelt upon with emphasis and the lecture ended with an urgent and serious appeal to the many young women composing the audience to realize their responsibility as a public.

As to a bettered drama, the speaker implied that both the manager and the actor were doing their share with more intelligence and less delinquency than the public.

Such an audience as the one addressed represented, he said, a powerful influence in the public of the future, and its members should be alive not only to the import of their attendance upon good plays, but also to a more intelligent following of the drama. A conversational knowledge of current plays as well as of current novels was desirable, and attention should be paid to the criticisms of representative dramatic papers.

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"I knew that sooner or later your bad habit of omitting quotation marks from titles of plays would get things balled up," writes Henry White, of the Sacramento *Evening Bee*. "Witness the following: 'There is still a possibility of Madame Sembrich being heard in Havana.' Will Sembrich be heard in the operetta or the town?

"The habit is particularly annoying because nearly every daily paper quotes play titles and also quotes THE MIRROR. And it makes us dramatic editors go over each pasted up clipping, sticking in quotation marks. It is proper punishment enough for them as don't give due credit, but it falls also upon us who do. But say, how about Madame Sembrich?"

Well, the item clipped from THE MIRROR and quoted in the foregoing referred to the possibility that Madame Sembrich might be heard in Havana, the capital of Cuba. Even the dramatic editor of the *Evening Bee* must have known that she would not be heard in Havana, the music comedy.

ROBERT L. DEMPSTER.

The above portrait shows Robert L. Dempster as King Alexis in the King of Cadonia. After graduating from Cornell in 1904 Mr. Dempster made his debut on the stage, and since that time has been leading man with the Belasco Stock company in Los Angeles, with stock companies in Rochester and Buffalo, with Lulu Glaser in Mlle. Mischief, in The Road to Yesterday, The Blue Mouse, The Wishing Ring, and The King of Cadonia. At the special matinee of The Wishing Ring Friday at Daly's Mr Dempster assumed his old role. In The King of Cadonia he is making his second appearance in musical comedy. The fact that Mr. Dempster's stage career covers only the short space of four and one-half years attests his ability as a player.

CARUSO AT THE POST OFFICE.

They are telling a story in Paris of an experience of Caruso at the New York post office that Postmaster Morgan possibly may not have heard.

As the story goes, the tenor went to the post office, accompanied by a friend, to cash a large money order sent to him from Europe. The official refused to hand over the packet to him. Caruso vainly exhibited envelopes, cheques and photographs; the postal employe would not be convinced. "Come again to-morrow," he said, coolly. "But I am leaving this country to-night," exclaimed Caruso. "I must have my money now!"

The postal official suddenly appeared to have been struck by a bright idea. "You claim to be Caruso, do you? Well, then, you can easily prove it; sing us something!"

Taken aback at the request, Signor Caruso hesitated. But the postal official was insistent, and had invited his colleagues to act as judges. So the famous singer gave in his most enchanting tones the romance from the third act of La Tosca.

"Bravo! bravissimo!" exclaimed the officials at the concluding notes. "And now," added the letter clerk, "here is your packet. We knew who you were all the time; only, as you charge the poor public such impossible prices for hearing you, we thought we would do so free of charge. Kindly sign the receipt book, and accept our sincerest thanks."

STAGE CHILDREN IN LOUISIANA.

The Louisiana Supreme Court, the State court of last resort, on Jan. 17 disposed of two matters which greatly concern theatrical interests in that State, and particularly in New Orleans. One was the child labor law, in which the court sustained the judge of the Juvenile Court in his interpretation of the law in prohibiting the employment of children under fourteen years of age on the stage. The court, through Judge Land, upheld the constitutionality of the law, finding Lew Rose, manager of the Winter Garden, guilty of having violated the law by employing Rosemary Shields, a child of fourteen years, to act on the stage of the Greenwall Theatre. The law was attacked on the ground that it was unconstitutional, as it made an unlawful discrimination in permitting children under fourteen to labor in domestic and agricultural pursuits, but forbade them to work on the stage; but the court held that this was a reasonable regulation, and so not unconstitutional. The judgment of the court was also attacked upon the ground that the statute provided that children should not labor, and it was contended that acting was not laboring. The court, however, held that acting was labor. Judge Provosty dissented on the ground that the statute was a criminal statute, and so should be strictly construed, and that to act upon the stage is not to labor or to work, as words must be accepted not in their scientific meaning but in their popular meaning. An effort will now be made to amend the law in favor of stage children.

A CONTRIBUTION TO THE FUND.

Daniel Frohman, president of the Actors' Fund, has received $904 from Messrs. Gottlob and Marx, representing a portion of the premium realised on the sale of seats for the opening performance of the New Columbia Theatre, San Francisco, Cal. The total receipts for that event were $4,520. The management kept for themselves only the amount accruing from regular prices and donated the premiums to the Actors' Fund and four orphan asylums in San Francisco.

HE TAUGHT DEMOSTHENES.

Polus, the most famous actor in ancient Greece, was the teacher of rhetoric to Demosthenes.

The Matinee Girl

"THAT is a perfect vignette," said the neighbor on my right at a matinee of The Old Town. She was smiling through her opera glasses at Ethel Johnson, whose blue silk

Ethel Johnson

ankles twinkled while she plaintively sang of the greatness of St. Paul and Red Wing, Minn. "But it is lost in a measure upon New Yorkers, because New York isn't apt at geography, and Minnesota seems such a long way from Manhattan. It is a pity they haven't all visited Minnesota, as I did, for that girl is an exact reproduction of the Swedes of that region. They are wonderfully naive and charming until they grow stiff and boresome in trying to imitate us. She has introduced realism into musical comedy."

Other words of praise of this Ethel Johnson were whispered before, behind and at the other side of me. Though young in age and experience, hers are the methods of the artist who makes his material yield all the charm and power dormant in it.

The acquirement of finesse is presumed to be the work of years, yet Gustina in The Old Town is only her fourth singing and dancing part. Tina in The Red Mill preceded it. Patsy in The Tenderfoot went before, and Peggy in Richard Carle's The Stork led the procession of her originations. It was but a few years ago that she was a schoolgirl in Chicago with the matinee habit. The matinee habit, as often happens, developed into the stage-door custom. It was through this custom that she met Richard Carle, who gave her a helping hand in The Stork.

Charles Dillingham has given New York a charmingly, not oppressively, "classy" little theatre in the Globe. The distinction is marked and desirable. We have a classy theatre or two that are not charming. The atmosphere in them is as cheering as that of the family vault to which one pays occasional shivering visits.

Even the white pillars in front of this, one of the farthest north on Broadway, theatres have no chilling reaction. They are small and round and softly ornate. At the door is met by a good-looking blond boy in a becoming mess jacket with red waistcoat. He is a duplicate of the other ushers as to appearance, handsomeness and livery. There is no breathless scramble for programmes before the curtain rises, for on the arm of each chair waits a programme rolled and thrust against the back of the chair, where it cannot be overlooked. The slanting floor and deep spaces between chairs give room for feet of generous size. The good-cheer note is repeated in the rose-colored draperies against the carved ivory effects of the woodwork. The velvet stage curtains set every woman calculating how many captivating gowns they would make.

Andrew Mack's top note deserves the fame of Mary Jane's. More, indeed, for Mr. Mack has at least three top notes, all of the sort that make you turn your eyes to the cupola to see whether you follow them into the remotest ether. The Prince of Bohemia is made of three parts, Andrew Mack's top notes, Christie McDonald's rarified refinement, and Georgia Lawrence's dimples.

Isabel Irving, reverting to her beginning days, when as a pert miss from Bridgeport she went to that practical school of acting, the stage of Daly's Theatre, supplies interesting Dalyiana. She told me of her first tiff with the autocratic manager.

"I was rehearsing a love scene with Sidney Herbert," she said. "I had only met him five minutes before, and there was some natural constraint. I read my lines, then pretended to kiss him. Back in the wings I heard Mr. Daly impatiently tap the manuscript. 'Try that again,' he said. I read the lines and again went through the motion of kissing Mr. Herbert. Mr. Daly tapped the manuscript again impatiently. 'Again,' he said. This time I pecked at Mr. Herbert's cheek. 'Ts, 'Ts, 'Ts,' clucked Mr. Daly. 'Here are two young people——' I flung a look of rage over my shoulder at him. 'Oh, I know how,' I snapped. 'You've never given any evidence of it,' Mr. Daly called back. 'That's because I don't mix pleasure with business.'

"'A very good rule,' said Mr. Daly, 'but if you keep it up you will be extraordinary.'"

Ethel Hornick, still remembered, though a bit hasily, as the second woman of the Empire Theatre Stock company, disappeared from the dramatic horizon when she married. As Mrs. Walker, mistress of a town and country home and bearer of all the responsibilities that make the woman of leisure one of the busiest of women, she created a sensation only less than that made by Miss O'Neil as Odette when she paid a visit to the dressing-room of the Belasco company. Occasionally she drops in upon Margaret Anglin to talk of old times over a cup of tea, but for the most part she has forgotten the stage and is willingly by the stage forgot. She makes to all inquiries about stage heimweh Bessie Tyree Metcalfe's reply, "No regrets."

Mary Nash sniffs with the calm superiority of the aged woman of twenty at any one who dares to say, "An actress may be too much in the atmosphere of the theatre."

"Impossible," she answers. "I've been on the stage four years, and I ought to know. I don't seem to live when I'm away from the theatre. Of course I'm terribly stage-struck. When a woman begins to say that the theatre doesn't interest her and that plays bore her, she'd better leave the stage."

This so much enamored of the stage young person is catalogued by Rialto gossip as a discovery of Clyde Fitch's, by way of Zelda Sears. Miss Nash was playing in the company with Miss Sears, and, according to the story, Miss Sears discovered seriousness and other attributes of an exceptional actress in the girl, and wrote Mr. Fitch of this promising actress material. "If she is all you describe her she is extraordinary. Send her to see me when she comes to New York," wrote Mr. Fitch.

Miss Sears makes her stereotyped answer to this as to praise: "Oh, no, I don't deserve that."

W. J. Hurlburt has finished a drama, for writing which a monument should be erected to him on Park Row. The play, The Lone Hand, has for heroine a newspaperwoman. Other playwrights have made women of this fraternity caricatures. Mr. Hurlburt is a pioneer in giving the female pen photographer a dignified place among human exhibits.

The Lambs have named Theodore Roberts "The Great Realist," since every critic in town has attached the word, burr-like, to him. Mr. Roberts makes sturdy reply.

"Go on, boys. You can't say it too often. That word is the warcry of my lifelong battle. 'Realism' has been my cry in the watches of the night. For thirty years I have been fighting for that one aim. Give the truth and all else will follow. There is nothing too much to do for make-up, and yet there is nothing wherein one can more easily do too much. And so in the presentment of emotion or the delineation of character I'm for truth, the whole truth, and nothing but the truth."

"The hysterical woman at a play" is an obsolete proverb. "The hysterical man at the play" has come into being contemporaneously with The City. Three times betrousered persons have risen in the gallery at the climax of Clyde Fitch's racking play and yelled, "Don't let him get the gun."

Ralph Waldo Trine, whose books, "In Tune with the Infinite," "What All the World Wants," and "Character Building Thought Power," I have seen in many stage dressing-rooms and in more homes of actors, was a guest at a reception tendered by Mr. and Mrs. Arthur T. Learned to Nance O'Neil.

Mr. Trine, who looks younger than the gravity of his books, and gentler than the austerity of his reputation, confided to me that he who had written many thousand words about the folly of fear was himself suffering from that novel sensation. The cause, he said, was his effort to keep off the velvet and silk attachments to the women guests which surrounded his timorous feet.

"He doesn't put it so nicely at home," retorted Mrs. Trine. "He just says, 'Oh, am I aboard your caboose?'"

In her pleasant up-one-flight dressing-room in the Stuyvesant Theatre Julia Dean keeps three "Lest thou forget" photographs of her husband. One stands on an easel in front of her triple mirror, two are at her right on the dressing-table. All are reflected multitudinously in her mirrors. A most discouraging kaleidoscope for a flirtatious male caller.

THE MATINEE GIRL.

From the pastel by William Oberhardt.

EMILY STEVENS.

William Oberhardt, widely known as an artist and illustrator for the leading magazines, recently completed a pastel portrait of Emily Stevens, a reproduction of which appears above. Miss Stevens, who is the leading lady of George Arliss' company this season, is repeating throughout his tour the marked success as Emmy in Septimus that she achieved during the New York engagement of that play.

MARY LAWTON.

The picture on the first page is that of Mary Lawton, a young emotional actress who has just been seen on Broadway in two special matinees of Olive Latimer's Husband, which she produced at the Hackett Jan. 7 and 11. Her work in this play bore out the predictions of the Boston critics, who, judging from her first engagement there, which was played at the Castle Square Theatre several seasons ago, saw in her then the elements of a successful emotional actress. Four years ago Miss Lawton went to Boston to play a special star engagement in Magda at the Castle Square, which was then under the management of Winthrop Ames, the present director of the New Theatre. Miss Lawton's success was such that the engagement was extended to a second week, with the request that she return to Boston the next season to play Tess in Tess of the D'Urbervilles.

Then followed her engagement in Lavedan's great play, The Duel, with Otis Skinner. When Fay Davis left the cast, Mr. Skinner selected Miss Lawton to replace her, and the wisdom of his choice was shown by Miss Lawton's immediate success in the part.

From The Duel she went to the New Theatre in Chicago to play the leading emotional roles. That she should have been a member of the first company to attempt anything like a national theatre is a natural conclusion, knowing her ideals and ambitions.

With Victor Mapes as director the company gave many new and unusual productions, the most noteworthy of which was The Grand Galateo. In this play, which is from the Spanish, Miss Lawton gave the first American interpretation of Theodora. It will be recalled that El Grand Galateo, or The Great Galateo, is the play from which William Faversham took The World and His Wife last season. After the Chicago engagement Miss Lawton was engaged by Harrison Grey Fiske to play Tess in his special production of Tess of the D'Urbervilles. Olive Latimer's Husband, the play in which Miss Lawton has just been seen, is by Rudolf Besier, the author of Don, now running at the Haymarket Theatre, London, and also at the New Theatre in New York. Olive Latimer's Husband was produced for the first time in London last January, where it was received with much interest and comment. Its first American production at the Hackett Theatre last week was under the direction of Charles Jehlinger and was a most artistic one in every respect. In spite of its gloominess it is an intense and powerful drama and gives unusual scope in the title-role for subtle and emotional acting. Miss Lawton gave a very beautiful and appealing performance of Olive Latimer, a trying role that tests to the utmost the powers of any actress. Her success in this, her first New York venture, was indeed noteworthy and is a forerunner of fine things to come.

FIRST NIGHTS IN PARIS

Sketches of Prominent Critics, Playwrights and Others Who Attend the Dress Rehearsals of the Boulevard Theatres.

Parisian premieres!

In reality I should have written "Parisian dress rehearsals," for the dress rehearsal is the real premiere in Paris. The so-called premiere is in reality the second public performance. In this respect it resembles the opening day of the "salon"—that is, the great Parisian art exhibition. There the so-called opening day is in reality the second day, and in point of fact the exhibition is thrown open to the public on the preceding varnish day.

Formerly no one but the exhibiting artists and the journalists and critics were admitted to the exhibition on varnish day, writes Karl Eugen Schmidt in the *New Yorker Staats Zeitung*, but the army of privileged persons increased more and more, and ultimately the exhibitors formed a shrewd plan to admit everybody at the highest possible price of admission.

The theatrical managers have not yet followed this wise example. You may gain admission to their dress rehearsals for the price of a good word, but not for money. Notwithstanding this, the dress rehearsals are invariably attended by larger audiences than the performances that follow.

The plain truth is that less than a hundred of the thousand present belong to the critical fraternity; two hundred are somehow connected with literature and journalism; two hundred more have some connection with the theatres—that is, as decorators, scene painters, costumers, actors—and the other half owe their presence to personal relations with the managers or some one otherwise allied to the stage. In this way every seat is occupied, and none is probably put to quite as many shifts to gain admittance as the correspondent of a foreign newspaper, who certainly doesn't come for the pleasure of attending, but rather for the performance of a more or less odious duty.

Now, since the dress rehearsal has been gradually transformed into the premiere, it is essential that *tout Paris* should be in evidence on such an occasion. I don't know how the people manage it, but it is certain that elegant carriages and automobiles drive up to the entrance, not filled with newspaper men and actors, but with unmistakable millionaires and their ladies belonging to the category of first-nighters, and therefore indispensable at the dress rehearsals. Accordingly, the dress rehearsals have their regular clientele, and after you hve passed through one season's experience of this kind you know pretty well every one who is a regular attendant. This is but partly true of the performances that still bear the name of premieres, due to the circumstance that every one who pays is permitted to come to the premiere; and since the Parisian premiere is universally discussed as a great social event, no stranger happening to be in Paris ever neglects to participate in these events at any of the boulevard playhouses. In this way the so-called premiere receives a great, fluctuating and diversified character, and the regular element is much smaller than at the dress rehearsals.

The most important fraction of the regular habitues is, of course, represented by the critics. But it exercises this importance only through a species of atavism, by virtue of old traditions. Criticism in Paris to-day has ceased to have any significance whatever, and none but the critics delude themselves with the notion that their verdict has any weight or influence. Parisian criticism has no value, primarily for the reason announced eighty years ago by Stendhal: Their oracular utterances simply sound the reciprocal praise of a circle of literary men. The fundamental law governing the theatrical critic is, first and foremost, that he shall not be a writer of plays, any more than an art critic shall be a painter of pictures. In Paris there is hardly a theatrical critic who is not also a dramatist. In the event that he is not, he is still a member of that circle, passes his time with them drinking absinthe and chatting about affairs theatrical. Under these circumstances no decent man dare assert that the play of his bunkie is slow and tiresome. Hence, criticism, so-called, in the Parisian newspapers invariably consists of eulogiums, and only after an intimate acquaintanceship with these practices is the reader enabled to scent out the truth interwoven with these critical lucubrations.

It follows that though criticism may have very little value, the critic is still an important personage, and I need not tell you that the man who entertains the highest opinion of the critic is the critic himself. You will see the brigade of prophets and art-judges assembled at the premieres or dress rehearsals, and it would be difficult to find a hundred other persons possessed of as much self-consciousness and self-confidence as a hundred Parisian dramatic critics.

The prince of Parisian critics was undoubtedly until his death the well-known writer, Catulle Mendès, the critic of the *Journal*. And M. Mendès indeed looked princely—ay, Olympian; at least as regarded his poetic head. M. Mendès was the symbol of eternal Springtime and held to the fiction that his ambrosial curls and beard were as blond as they were forty years ago.

The gods never appear singly, and with Jove Mendès came a divinity, his wife, who might pass for Juno or Venus. Madame Mendès had frightfully, supernaturally black hair, just such eyes, glaring red lips and a ghostly white complexion—black, white and red, like the imperial German banner. This coal-pitch-raven black is so black that nature could never have produced it unassisted. Such uncanny pallid faces with such preternaturally crimson lips do not exist apart from paint, and all this earned the critic of the *Journal* a nick-name—the title of a play which was presented some years ago. He was called the lighthouse tender, the *Gardien du phare*, pronounced precisely like *fard*—rouge.

Almost more interesting even than this prince of critics and his companion was the trio, Willy, Colette and Polaire, who are seldom absent from a premiere. The three are pretty well known. Willy in his popular Claudine-books has described the three-leaf clover more intimately and circumstantially than I would dare undertake in the deepest rathskeller, strictly among us girls and *sub rosa*. However, Willy does not bear out the impression one is likely to gain from reading his books. He is a stout, well-fed, imposing gentleman with a stately projection and double chin, a mustache and goatee after the fashion of Napoleon III., and a mighty, high hat with a flat rim, also of the mode of fifty years ago. In Summer this high hat is gray, but the form never changes.

His companions might be mistaken for Willy's nieces. They are certainly twenty years younger and may seem younger than they really are, because of their habit of wearing short coats, short walking skirts, short hair and thus exhibiting an air of abandon and unconventional manner that seem quite youthful.

Both are pretty, the dark, blond, lawful wife of the writer, as well as the raven-black, gypsy-brown Polaire, in whose veins are said to flow African blood. Polaire looks more foreign and exotic than Madame Willy, whose real name has a more pretentious sound, for Willy's name is Gauthier de Villars, and under his true name he has published sundry learned historical works. The semi-barbaric beauty, who made her first appearance in concerts and obtained a footing on the larger stages through Willy's influence, has not only black hair, large black eyes, made larger and blacker by the circles she paints around them, and a mouth that resembles a red streak right across her face, but is distinguished for her wasp-like waist, the sight of which always reminds one of jovial Jack Falstaff, who, according to his own account, was so slender in his youth that he could pass through an Alderman's thumb-ring. While Polaire was gathering laurels on the stage, Madame Colete Willy cast herself into the arms of literature, and produced a book that is by no means bad, entitled "Dialogues Between Animals."

As the eternal feminine is always more interesting than the coarser sex, let us mention a few other ladies besides these among the fair ones who lend distinction to these premieres by their beauty and their toilets. Madame Rostand used to attend with her husband, but of late they are seldom seen in Paris, preferring their estate in the South of France. It is a long time since Sarah Bernhardt attended a premiere except on the stage. Réjane, on the other hand, is a "first-nighter" at the Boulevard theatres on all occasions when her own engagements do not prevent her attendance. M. Lebargy, too, who has been playing leading juveniles at the Théâtre Français for a whole generation, and who, with M. Paul Deschanel and Count Boni de Castellane, sets the fashion for the Parisian dandies in cravats, vests and hats, is partial to the premieres. He used to be accompanied by a Madame Simone Lebargy, who, like her husband, is one of the most popular stage artists of contemporary Paris. They are now divorced. It is perfectly natural that actors and actresses should have a weakness for first performances, and therefore you see at these dress rehearsals the majority of the stars of the Parisian theatres.

M. Catulle Mendès was the prince of critics, but he represented by no means the most important Parisian newspaper. More important, as regards their papers, are MM. Adolphe Brisson, who is the art arbitrator of the *Temps* as the successor of his father-in-law, Francisque Sarcey, and Emile Faguet, who writes for the *Journal des Débats* and represents theatrical criticism in the Academy of the Forty Immortals. Among the influential critics are Emanuel Arène, who writes for the *Figaro* and possesses pretty nearly every species of talent, being not only a clever writer and an amusing feuilletonist, but also one of the best-known Deputies; Felix Duquesnel, the critic of the *Gaulois*, who is an ex-manager and has seen every play that has been presented in Paris for the last forty years; Francis de Nion, author of countless novels and romances and the critic of the *Echo de Paris*; Leon Kerst, who by right should be the most important of all, for he contributes to the *Petit Journal*, which prints an edition of so many copies that it makes you dizzy to hear it expressed in numbers, and which claims to be read by more people than there are Frenchmen capable of reading and writing; and, finally, the humorous writer and playwright, Pierre Véber, who criticises for the Parisian edition of the New York *Herald*.

After naming the critics, it is impossible to pass over the *courieristes*. Every self-respecting Parisian paper not only prints a criticism, but also employs a man who describes the decorations, the costumes on the stage, and the toilets worn in the auditorium. At the present time the *courierist* does not occupy the high plane of the critic, but I am confident that he will eventually usurp his place in the relative rank of importance, for the modern stage has reached a level where the literarily-gifted critic has precious little opportunity to exercise his ability, whereas the scenery, the costumes and the toilets are usually selected with the most discriminating taste and are often far more dserving of discussion than the inspirations of the farce-makers. But as the *courierist* for the present is still a subordinate personage, it is not necessary to mention the members of this fraternity except *en masse*.

The dramatic authors are as numerically in evidence as the critics and the *courieristes*, to inspect the plays of their colleagues, to absorb something of them, or to make merry over the banality of their inspirations. The dean of the dramatic authors up to the time of his death was Sardou, with his smooth-shaven face resembling an actor. He was regarded, not only by himself but by every person employed in the staging of his pieces, the best living stage director. The youngest, however, is M. Francis de Croisset, whose real name does not sound quite so aristocratic, as he bears an Old Testament name, was born in Belgum, and trumps MM. Lebargy, Deschanel, and Castellane's lead by his hyper-elegance at the premieres. Serious and self-encased as a razor in its box, M. Paul Hervieu watches the proceedings, immortal Academician, like Faguet, and obliged by the nobility of his academic dignity to supply plays only to the first French theatres—to wit, the French theatre with the capital initial letters. More radiant of countenance are the farce-manufacturers, Flers, Caillavet, Wolff, Feydeau and whatever their other names may be. By right they could all call themselves by a common name, for they all work from the same prescription, and no man is so supernaturally wise as to distinguish one originator of their farces from another by their contents.

A SKYLARK.

Henry B. Harris will produce his first musical comedy, A Skylark, at Wallack's Theatre, Easter Monday.

A PIRATE BROUGHT TO BOOK

PERMANENT INJUNCTIONS GRANTED IN THE CASE OF ALBERT TAYLOR.

The United States Circuit Court Construes the New Copyright Law with Practical Results—A Proceeding Instituted by Alice Kauser and the Fitch Estate.

The United States Circuit Court for the Northern District of Texas, sitting at Dallas, has just granted two permanent injunctions of interest to authors and owners of plays. The decrees were obtained by Alice Kauser and the administrators of the estate of the late Clyde Fitch, and permanently enjoined Albert Taylor and the Albert Taylor company from producing When We Were Twenty-one and The Cowboy and the Lady.

These plays were copyrighted, and the owners learned several years ago that they were being produced without authority by Taylor in Arkansas, Texas and other Southern States. An investigation was instigated by Ernst, Lowenstein and Cane, attorneys for Miss Kauser and the late Clyde Fitch, and Taylor was caught producing these plays in Hot Springs, Ark., and other cities.

Proceedings were immediately begun in the United States courts to protect the plays. Judge Meek granted a preliminary injunction restraining Taylor from producing The Cowboy and the Lady, and the United States Attorney for the Northern District of Texas secured his arrest under the copyright law for producing When We Were Twenty-one without authority in Texas.

Taylor furnished bail and was released, but the complainants prosecuted the civil actions against him at great cost to themselves until they obtained permanent relief in the form of the perpetual injunctions just granted by the Federal Court. These actions are the first to be decided of a series of more than a dozen which had been instituted by Ernst, Lowenstein and Cane against various stock managers throughout the country for unauthorised productions of copyrighted plays. Miss Kauser, Miss Marbury and the American Play Company particularly have determined to protect the authors they represent and the plays controlled by them.

When We Were Twenty-one was the play selected as first or test case. It was found that the play had been advertised for production at San Antonio, Dallas, Palestine and other places, sometimes under its own name and at other times as The Imp, this being the name of the principal juvenile character in the play, enacted by Henry Woodruff in the original Nat Goodwin production. The proceedings were instituted under the provisions of the copyright law which subject persons performing copyrighted plays without permission to heavy damages and to imprisonment. Taylor contested the proceedings and availed himself of every technical defense which could be devised, but when he found that the complainants were determined to protect their property he consented at the last moment to the entry of the permanent injunctions against him, and in addition signed an agreement not to produce copyrighted plays in the future without the express authority of the proprietors of the copyright.

The cases just decided in Texas involved the same point decided in the Illinois Supreme Court in The Fatal Card litigation between Charles Frohman and Dick Ferris, and the effect of these decisions is that plays copyrighted in America are fully protected even though they were publicly performed in foreign countries before their entry for copyright purposes in the Library of Congress. The courts hold that they are not bound by the English law, which makes a public performance tantamount to a publication, but they follow the decisions of the Federal courts which decided that under our law public performance is not a dedication of the play to the public.

These decisions will fortify the owners of plays against those who seek to produce them without permission, and are of the greatest importance to dramatists generally.

The attorneys for Miss Kauser and the Fitch estate also procured a permanent injunction in this city last Spring for Paul Hervieu, the French dramatist, restraining the J. S. Ogilvie Publishing Company from printing and selling a novel based upon the original play entitled The Labyrinth, which was originally produced in this country by Olga Nethersole.

TRAIL OF THE LONESOME PINE.

A. G. Delamater and William Norris, who produced a dramatization of George Barr McCutcheon's "Beverly" last Spring, will produce a dramatization of John Fox's novel, "The Trail of the Lonesome Pine," this Spring. Robert M. Baker, of Boston, who dramatized "Beverly," has finished the dramatization of Fox's novel, and Castle and Harvey are at work on the scenic models.

HENRY MILLER AT HARVARD.

The first professional representation of a modern play by a Harvard graduate under the auspices of the university was given Monday evening, Jan. 24, at Sanders' Theatre, Cambridge, when Henry Miller appeared before the Harvard faculty and student body in William Vaughn Moody's The Faith Healer.

THE PLAYS OF THE WEEK

To be reviewed next week:

THE WATCHER.....Comedy
THE INFERIOR SEX.....Daly's
MRS. DOT.....Lyceum
HAGGED ROBIN.....Academy of Music
TWELFTH NIGHT.....New Theatre

Empire—The Mollusc.

Comedy, in three acts, by Hubert Henry Davis. Revived Jan. 17. (Charles Frohman, manager.)

Tom Kemp ..... Sir Charles Wyndham
Mr. Baxter ..... Sam Sothern
Miss Roberts ..... Dorothy Thomas
Mrs. Baxter ..... Mary Moore

Little is to be said of this excellent performance of an excellent little comedy, first produced early last season at the Garrick with Joseph Coyne and Alexandra Carlisle, and later by Sir Charles Wyndham and Miss Moore at the Garrick, with the same cast as that appearing in the play now. The engagement of the two eminent English actors is limited to sixteen performances. Miss Moore is enchanting as the human mollusc and Wyndham is delightfully droll as the languidly impertinent philosophical Tom Kemp. With but four characters in the cast, the comedy nevertheless fills out the evening in the most entertaining manner.

Liberty—The Arcadians.

By Mark Ambient and A. M. Thompson; lyrics by Arthur Wimperis; music by Lionel Monckton and Howard Talbot. Jan. 17. (Charles Frohman, manager.)

James Smith, Simplicitas ..... Frank Moulan.
Peter Doody ..... Percival Knight
Jack Meadows ..... Alan Mudie
Bobby ..... Alfred Kappeler
Sir George Paddock ..... Lawrence Grant
Percy Marsh ..... John Paulton
Reggie ..... H. R. Meyer
Sir Timothy Ryan ..... E. H. Lyle
Harry Desmond ..... Tom Collins
James Withers ..... Sam Collins
Time ..... J. Gunnis Davis
Eileen Cavanagh ..... Julia Sanderson
Mrs. Smith ..... Connie Ediss
Lady Barclay ..... Vivian Blackburn
The Hon. Maud Barclay ..... Eleanor Pendleton
Lady Jim ..... Ethel Kelly
Beatrice ..... Josephine Howard
Lucy Selwyn ..... Esther Brunette
Marion ..... Grace Studiford
Sombra ..... Ethel Cadman
Chryses ..... Audrey Maple
Amaryllis ..... Jane Hall
Daphne ..... Marion Mosby
Astrophel ..... Stanley Jessup
Strephon ..... H. R. Meyer
Damoetas ..... John O'Hanlon

The piece was received with every mark of popular favor and offers an interesting entertainment to all classes of playgoers. It enabled Percival Knight to score as a melancholy jockey, Ethel Cadman in the principal singing part, Frank Moulan in a light comedy role with dances, and Julia Sanderson in dainty dances and several pretty songs with Alan Mudie.

James Smith, a vulgar, worldly London caterer, drops from an aeroplane into the midst of a colony of Arcadians, who have been forgotten by Father Time, and where simplicity and truthfulness are the cardinal principles of virtue. He is hospitably received as a harmless monster, but being caught in a lie is thrown into the proverbial well of truth, turned from an ugly, baldheaded and wrinkled middle-aged man into a glorious Greek youth, and given the name of Simplicitas. The Arcadians conceive a heroic notion of reforming the wicked population of fabled London, and send two of their fairest sisters, Sombra and Chryses, to accompany Simplicitas to spread the doctrine of truth in the land of the monsters. They reach London by way of the Askwood race track on racing day, where the metamorphosed Smith meets his wife, Maria, who fails to recognize him, however, but prevails upon his mercenary nature to co-operate with her in establishing an Arcadian restaurant, with Simplicitas, Sombra and Chryses as the bright particular attraction. She meets in the hapless, half-starved jockey, Peter Doody, an old admirer, and consents to add him to the restaurant in the capacity of an Arcadian waiter. The restaurant proves a great success, and is decorated in a lavish Arcadian style down to an exact replica of the well of truth, and everything goes swimmingly until Simplicitas is caught telling another lie, drops inadvertently into the well and is pulled out again in his former character of plain Smith, baldheaded and wrinkled as of yore. Sombra and Chryses now despair of their mission and prepare to return to their native Arcadia, leaving Smith to the tenderness of his delighted spouse.

It is evident that the composers of the English musical comedies are profiting by the lesson which the invasion of the Viennese operetta in London has taught them, to supply something better than thin, tinkling tunes of pallid melodies. Lehar, Fall and Strauss, with their dashing tunefulness and dramatic energy and their elusive charm, have set up a new standard. The fullness of the melodic novelty of The Geisha and The Runaway Girl long ago dwindled into a tinkling rivulet of feeble, pulsating melody of recurring forms. The public has grown weary of musical haberdashery in so-called musical comedy and has had its ear attuned to a more masterful form of composition by The Merry Widow, The Waltz Dream, The Love Cure, The Dollar Princess and above all, by the rugged opera bouffe style of The Chocolate Soldier.

We get a reflex of their influence in the Arcadians, by Lionel Monckton and Howard Talbot. The music is in the main excellent. The composers have not been able altogether to get away from forms made familiar in their previous works, and ever and anon they become reminiscent and slip into shoes with which they have trodden the musical pathway for a period of about thirteen years. But they slip out again, and here and there their work shows musicianly qualities of real charm—substance combined with melodic delicacy which at no stage degenerates into the barbarity of popular street tunes, or, as some one has aptly expressed it, graphophone music. The piece has a spirited first act finale, a very pretty march movement, sung by Eileen and Jack, and an effective topical song, "My Motto Is, Be Merry and Br-r-ight," which, as sung by Percival Knight in the last act, is sufficiently characteristic and unique to earn the comedian a half score of encores. Another delightful number is "Arcady Is Ever Young," excellently sung by Ethel Cadman as Sombra, with chorus, in the second act.

The musical setting, however, is on an unvarying level of interesting uniformity, and nothing stands out as a distinct feature of characteristic perspicuity from the mass of melodious prettiness, and part-songs are sparingly introduced.

This notwithstanding, the performance was musicially better than the libretto, whose chief novelty is the delightful first act, representing the Arcadian glades peopled with dainty chorus ladies in the guise of Greek dryads and sylvan shepherds with Pan's pipes. When the transmogrified Smith as Simplicitas, in company with Sombra and Chryses, appear at the Askwood race track, London, where Simplicitas wins the horse race, we are on the familiar ground of the London musical comedy. There is a revived interest of novelty in the Arcadian restaurant of the last act, presided over by Mrs. Smith, but aside from the exquisitely picturesque setting of this scene, the interest is monopolized more by the individual acts, notably by the metamorphosed jockey, Peter Doody, in his Greek vestments, than by the development of the plot.

It suffices, however, to record that The Arcadians must be included in the season's most interesting offerings, and no one will regret the price of admission to see this pretty tuneful comedy, interpreted as it is by Mr. Frohman's excellent company.

Hudson—A Lucky Star.

Farce in three acts and a half, by Anne Crawford Flexner, from the novel, "The Motor Chaperon," of C. N. and A. M. Williamson, produced under the stage direction of William Collier, Jan. 18. (Charles Frohman, manager.)

Ronald Lester Starr ..... William Collier
Rudolph Brederode ..... Reginald Mason
Robert Van Buren ..... Wallace Worsley
Sir Alec McNairn ..... Frank H. Westerton
Heinrich ..... M. L. Heckert
Otto Von Hassen ..... Richard Malchien
Carl ..... Thomas Martin
Schultze ..... John B. Adam
Herman ..... M. E. Kelly
A Valet ..... James Sherman
A Lock Keeper ..... William Norton
Fritz ..... "Buster"
Nell Van Buren ..... Paula Marr
Phyllis Rivers ..... Katharine Mulkins
Freule Mencia Van Ber Windt ..... Phyllis Young
Frau Schmidt ..... Elizabeth Johnston
A Laundress ..... Mrs. Pikurits
The Mother ..... Helen Vassar
Chaperon ..... Marjorie Wood
An Aunt ..... Anna Price
Another Aunt ..... Blanche Price
And Another Aunt ..... Eva Kelley
One More Aunt ..... Ruth Hale
The Last Aunt ..... Edith Knight

There is considerably more of William Collier in this piece than of Mrs. Flexner, and only the outlines of the novel by the Williamsons have been preserved in the adaptation, for the thread of the tale on which the adventures and the comical virtuosity of the comedian are suspended is so slender that it threatens to snap in twain at various junctures of the proceedings. It is invariably the crisp, dry humor of the comedian and the snappy manner in which he turns the dialogue to his advantage on all occasions that brought the premiere to a successful issue on Tuesday evening, in spite of the inherent banality of the subject, so that Mr. Collier scored a well-deserved triumph by sheer virtue of his never obtrusive but always dominating personality, ably assisted, however, by a competent company and other extrinsic conditions.

Ronald Lester Starr, a young American painter, traveling in Holland, hires a motor boat for a tour of the Dutch waters. This boat has been bequeathed to Nell Van Buren, an American girl, residing abroad. Unaware of Starr's temporary interest in the craft, she and her half-sister, Phyllis Rivers, go aboard, and meet Starr in the cabin, preparing to go on his jaunt. He promptly falls in love with both girls, and invites them to accompany him on his tour; but as the girls hesitate because there is no one to chaperon them, Starr offers to provide one in the person of Lady McNairn, his Scotch aunt. He telegraphs for his aunt, but learns that she is not at home, and accordingly advertises in a Dutch paper for an aunt, who is attractive of person and speaks English with a Scotch accent. He is overwhelmed with all manner of applicants, which provides one of the comical incidents of the farce, but after numerous disappointments engages a young woman, who, to oblige her mother, disguises herself sufficiently with a gray wig and a pair of spectacles to pass the critical inspection and gain the approval of the American. Nell and Phyllis, for both of whom Starr has formed a passion, do not reciprocate his deeper interest in them, and their two adorers, Rudolph Brederode and Robert Van Buren, Nell's cousin, so manage affairs that they are taken along and soon completely usurp Starr's place in his calculations, besides making him defray all expenses of the trip.

The chaperon has assumed the name of Lady McNairn, and is carefully drilled to represent Starr's aunt in order to disarm the suspicion of the girls, and presently—her name in connection with the tour having got into the papers—along comes Sir Alec McNairn, the husband, in search of his wife. Starr realizes that his clever plot will lead to trouble if his uncle exposes the identity of the false Lady McNairn, and escapes with his party in the motor boat almost under the Scotch laird's nose. But in the last act, while the *Lorelei* lies disabled in the lock at Veere, the pursuing Sir Alec overtakes the fugitives and comes aboard.

In the meantime Rudolph and Robert have prosecuted their suits of Nell and Phyllis so successfully that the girls accept them, and leave Ronald in the attitude of anything but a lucky star—in fact, a star-crossed Starr. The exposure of the fraudulent Lady McNairn by the jealous husband, who is pacified only when he realizes that the lady masquerading as his wife is not his wife, leaves the American no alternative but to own up, with none of his cherished hopes realized.

In the midst of his despondency, the chaperon intrudes upon his reveries. She has laid off her gray wig and spectacles, and her youth and beauty instantly so fascinate the impressionable Starr that he exclaims, "Gee! how I've been wasting my time!" and promptly proposes to her and is as promptly accepted.

The farce is likely to enjoy a long stay at the Hudson, partly because Collier is inimitable in the role he has selected, partly because the piece moves at a hot-paced degree of interest, partly because it is so well played by Marjorie Wood as the chaperon, by Reginald Mason as Rudolph, Wallace Worsley as Robert, Frank H. Westerton as McNairn, Paula Marr as Nell, Katharine Mulkins as Phyllis, M. L. Heckert as the Dutch care-taker, and all the minor characters without exception, and, finally, because Mr. Frohman has allowed Frank Platsner to paint a scene for the last act that is an unqualified delight to the eye. It represents the motor boat in the narrow lock, with a background of a quaint old Dutch town with a revolving windmill on top of a hill against a starlit sky, peculiarly atmospheric of the North Sea region.

Peculiarly enough, all the characters except Heckert as the care-taker of the *Lorelei* speak pure high German instead of Dutch, Heckert apparently alone being to the manner born and using the Dutch tongue when he has occasion to drop his dialectic English.

The four short acts of the farce are beautifully staged and the performance as a whole makes a warm impression.

Wallack's—Alias Jimmy Valentine.

A play by Paul Armstrong. Produced Jan. 21. (Liebler and Company, managers.)

Handler ..... Harold Hartsell
Smith ..... Albert Elliott
Blickendolfenbach ..... Loudon McCormick
Bill Avery ..... Edmund Elton
Doyle ..... Frank Monroe
Mrs. Webster ..... Maude Turner Gordon
Mrs. Moore ..... Sallie Bergman
Robert Fay ..... Frank Kingdon
Rose Lane ..... Laurette Taylor
"Blinky" Davis ..... Edward Bayes
"Dick the Rat" ..... Charles E. Graham
Lee Randall ..... H. B. Warner
William Lane ..... James E. Wilson
Red Jocelyn ..... Earl Brown
Bobby ..... Donald Gallaher
Kitty ..... Alma Sedley
Williams ..... E. Coddington

Paul Armstrong's adaptation of one of O. Henry's short stories, "A Retrieved Reputation," which under the title of Alias Jimmy Valentine was presented at Wallack's Theatre Friday night after several postponements, is built up on one of those ingenious situations which sometimes lift melodrama to a higher level of dramatic art and make decidedly good entertainment.

The story deals with episodes in the life of a reformed convict, Lee Randall, who has developed the phenomenal gift of opening the combination of any safe by the touch of his fingers. Through the influence of Rose Lane, a young girl whom he once protected from insult on a train, he is released from Sing Sing and placed in a position of trust in her father's bank in a Western city. Love for Rose, which is reciprocated, makes a good man of him, and he influences the reformation of two of his former companions, one of whom becomes private watchman in the bank.

After three years, a detective named Doyle appears on the scene to arrest him on an old charge. Randall outwits the man hunter, partly by denying his identity and partly by establishing a satisfactory alibi by the aid of the second of his former associates. The detective starts to leave the bank, and the door is already half closed upon him, when he is impelled to stop by an outcry of alarm uttered by the private watchman, who has burst into the room in a state of hysterical excitement to announce that a little child, the daughter of the banker, has been accidentally entombed in the large vault in the cellar, and must die unless the vault is opened at once. The vault has only been built, and the combination has not yet been set. There is no way of opening the massive door, and the child seems given over to certain death, when Randall's old professional skill solves the problem.

One of the tensest situations imaginable is produced when the scene magically changes to the cellar of the bank, and Randall accompanied by the bank watchman is seen in a state of feverish excitement working in the semi-gloom to open the combination by the phenomenal sense of feeling with which nature has endowed him. From an open door the sleuth is seen watching the efforts of his prey, while in another door, contemplating the scene, stands Rose.

His efforts are rewarded at last. The door swings open; the little child, half asphyxiated, falls into the arms of the faithful watchman, and Randall collapses, after the unnatural strain. His eyes fall on the man hunter, and he realizes that the exercise of his skill in a noble cause has only landed him in the clutches of the law.

But no American dramatist could afford to dismiss his audience without seeing virtue duly rewarded, and so Randall says farewell to Rose, who runs into his arms. Doyle considerately assumes that Rose has a more pressing claim on his man than the State of Massachusetts, and turns to leave. At the door he pauses only to say to Randall: "For the sake of my self-respect, I hope you didn't think I fell for that alibi story of yours."

The first act starts the play in an interesting manner. It shows the interior of the office of the prison warden, where the Lieutenant-Governor (Rose's uncle), accompanied by several women of the Gate of Hope Society, call on a benevolent mission, and the playwright treats his audience to sundry exhibitions of criminal skill by the convicts. It is here that Rose recognizes in Jimmy Valentine the man who protected her on the train and begins her campaign to effect his release. The second act is laid in a hotel at Albany, where Randall, no longer Valentine and now restored to liberty, is introduced by Rose to her father and in a separate scene resists the temptation to return to his old tricks, urged upon him by his old companions. The third act shows the private office of the bank and advances the love story between Randall and Rose, and also brings Doyle upon the scene.

The audience is expected to accept a good deal in the play on credit, and the whole shows hasty construction. But it exercises a compelling interest from first to last. The characters are effectively drawn and the dialogue abounds in smart lines. The first act has even a certain psychological interest, after which the piece returns to its materialistic level and proceeds to the climax incidental to the safe-opening by Randall.

A curious incident in the third act is where Randall leaves a trayful of bank-bills in the custody of the reformed Bill Avery, his old confederate, while he goes out of the room. The ex-thief is comically pictured fighting down his impulse to help himself and escape. Another incident of special interest is the interview between Doyle and Randall, in which the latter produces his forged proofs to prove that he is not the man wanted by the detective. But the big scene of the drama is reserved for the last, as described above.

H. B. Warner makes his debut as a star under Liebler management in the part of the hero and scored a decided success in the role. But he had to divide honors with Laurette Taylor, who was charming as Rose. Doyle was admirably played by Frank Monroe. The other characters of the play were all in competent hands, and several excellent character sketches were given by Edward Bayes and Charles E. Graham as two confirmed criminals, by Earl Brown as Red Joclyn, who turns bank watchman; Edmund Elton as Bill Avery, Harold Hartsell as the prison warden, James E. Wilson as the banker, and the two children, Donald Gallaher and Alma Sedley.

Savoy—The Faith Healer.

A play, in three acts, by William Vaughn Moody. Produced Jan. 19. (Henry Miller, manager.)

Ulrich Michaelis ..... Henry Miller
Matthew Beeler ..... Harold Russell
Mary Beeler ..... Mabel Bert
Martha Beeler ..... Lillian Dix
Annie Beeler ..... Gladys Hulette
Rhoda Williams ..... Jessie Bonstelle
Dr. George Littlefield ..... Theodore Friebus
Rev. John Culpepper ..... Edward See
Uncle Abe ..... Robert McWade
Lazarus ..... James Hagan
A Young Mother ..... Laura Hope Crews

This is the second play by the author of The Great Divide to be presented in New York. It met with a hearty reception from the first night audience which greeted Henry Miller in the title-role at the Savoy on Wednesday evening, and though hardly of the popular kind of drama, appeals warmly to the interest of persons who found The Servant in the House and The Passing of the Third Floor Back a moral stimulant for their minds. It is a clean, interesting drama, with an interesting central figure.

Ulrich Michaelis comes, like a prophet of old, out of the desert. He is divinely gifted with the power of healing by faith. High up on the New Mexican mesa among the cliffs and his flocks, with only his dead father's little Bible to read, he heard the Voice that bade him go forth. And he goeth. By his side is an Indian boy, whom he restored from the catalepsy of death after three days' prayer. His fame spreads, and on the highway, down in Southwest Missouri, he meets Rhoda Williams, who, without knowing who he is, conducts him and his young companion to the house of her uncle, Farmer Beeler. He tarries here three days, to the outspoken annoyance of members of the farmer's family; but on the third day he performs a miracle. Mrs. Beeler has been bedridden for five years. He makes her walk.

An old negro identifies Michaelis as the famed healer, whom to see and consult people are filing up the nearby little country town, where the greatest excitement prevails because no one

knows where the healer abides. It is on the eve of Easter, and Mrs. Beeler's miraculous cure has spread among the people in the village, who now gather and camp on the farmer's land, waiting to have like miracles performed for them.

At this juncture the healer's power suddenly fails him. He has not been single-minded in his faith. Love has come into his life. Rhoda has grafted herself upon his affections, and his divine gift fails him at the critical moment. The impatient mob, demanding his ministrations, bursts into the house with clamorous uproar and behold Mrs. Beeler relapse into her former helpless state before their eyes. Michaelis addresses the mob. He says the power has gone from him, but another and still another will come, stronger and better than he, to take up his work.

In the last act he prepares to go away. He says farewell to Rhoda, and the girl, devoted to him and anxious to release him from the spell of her love, tells him that she is unworthy to become his wife, as she has sinned. Dr. Littlefield enters. He has been summoned to treat Mrs. Beeler, and is a young physician but recently from St. Louis. The familiar manner in which he addresses Rhoda makes the healer pause.

"Is that the man?" he demands, sternly.

And Rhoda answers affirmatively. In the ensuing scene the healer's lofty character is sharply offset against the sensuous nature and mocking skepticism of the materialistic physician, and in a dialogue, which on Michaelis' part is expressive of the most exalted sentiments without the least degenerating into religious cant, the healer nobly attests his loftier attitude and benign indulgence toward the erring girl. The scene ends with the departure of the discomfited materialist.

At the same time the healer feels himself again endowed with his divine power. He commands Mrs. Beeler to cast off her paralysis; the woman arises cured, and Michaelis, illuminated with a higher love for Rhoda, walks out to perform his wonders on the still-expectant mob of invalids.

Mr. Moody attacked a big problem in The Faith Healer, which is fraught with the spirit of semi-mysticism which made martyrs of Joan of Arc and many like her. It is a mediaeval subject in a modern guise. As such it enters the region of transfiguration and heroic tragedy. We cannot well think of the photographic commonplace of contemporary life side by side with the spirituality of faith in miracles without a sense of paradox and incongruity. Extraordinary would be the art of the dramatist who succeeded in merging one with the other in complete harmony. Mr. Moody bodies forth a noble conception, but he lacks the dramatic art which in Scribe resulted in Le Prophet.

Yet he has written an entertaining play, especially with the restrictions imposed upon him by the traditional demand for emphasising the optimistic element in dramatic workmanship. He has not failed in truthful regard for the psychology of his central character; the motivation is nicely adjusted to the details that impel his career and determine his relations to the material world by which this highly idealised figure is environed. The quiet, clear scenes address themselves logically to the understanding.

What the author has failed to do is to create a supreme situation to stir his audience out of a state of passive absorption. At best he has shown an artist's instinct for proportion and an excellent literary quality in the treatment of his dialogue. One is never permitted to lose interest in what is going on, yet when the tale is told and the curtain falls, the lively impressions created by the scenes pale under an analysis of their ultimate significance.

Mr. Miller carries the role of the healer with an admirable sense of appreciation of all its meanings. He depicts him in strong, vigorous elements, in which neither cant nor bathos has a place. It is well restrained, carefully modeled characterization of an intrinsically difficult role. Miss Bonstelle played Rhoda in an interesting manner, but the impersonation would gain if the actress could unlearn to express the deeper sentiments of her part in a perpetually plaintive note that sounds only surface feelings and bespeaks a peevish condition rather than any profound emotions. She gave ample evidence of ability in other directions.

Robert McWade made a hit in the part of the old darkey, Uncle Abe, and has not been seen to such advantage since his Rip Van Winkle days. Theodore Friebus made Dr. Littlefield stand out as a well digested, many-sided impersonation of a thankless role, and even earned a round of applause on his exit from a disagreeable situation. Laura Hope Crews in the small part of a mother who presents her dying baby to the healer for his ministrations, was excellent, and little Gladys Hulette was charming in a child's role. The remaining characters were well played without exception, and from an interpretative point of view the performance was highly commendable.

Garden—The Little Town of Bethlehem.

Play in three parts and eight scenes, by Katrina Trask. Produced Jan. 17 by the Ben Greet Players.

Faustina ..... Keith Wakeman
Cordelia ..... Ruth Vivian
The Innkeeper's Wife ..... Grace Marchant
Shepherds ..... Charles Hopkins, Percival Seymour, William Meyer
Roman Soldiers ..... Walter W. Beck, Eugene Cleeves, Grove Lane
Carlston ..... Ben Greet
Jews ..... Thomas Clarke, Charles Barney, Leonard Bolton
Nicodemus ..... Frank McEntee
Women at the Well ..... Irene Bevans, Grace Halsey Mills, Emilie Michel
Glaucas ..... Redmond Flood
Pompilius ..... J. Sayer Crawley
A Maiden ..... Violet Vivian

Though the love story of Faustina, the Roman lady, and Carlston, the Greek poet, was made the thread of Mrs. Trask's drama of the nativity, the various events connected with the birth and life of Christ were really the *raison d'être* of the drama. The contrast between the splendor in which the Romans lived and the extreme poverty and lowliness in which He, the "King of Kings," was born, was vividly shown.

Faustina, the beautiful Roman lady, refused shelter to Mary on that eventful night, but later, when she was a victim of leprosy, she found the child at whose birth she had been so cruel readily healed her. Carlston, the poor poet, who had been exiled through the instrumentality of his rival, Pompilius, held to Faustina throughout all her unhappiness and rejoiced with her at her recovery.

Of the play as a drama and of the acting nothing much can be said. The necessity of treating such a theme in a gentle manner forbids harshness of criticism. If taken as an interesting way to teach the story of the nativity, the play fulfilled its purpose. The reverential handling of the production did more to inspire a religious feeling of love and gratitude than could a thousand sermons on the same subject.

Weber's—Mr. Buttles.

Comedy in three acts, by Frederic Arnold Kummer. Produced Jan. 20. (Joseph M. Weber, manager.)

John Henry Buttles ..... Henry E. Dixey
Ralph Hemingway ..... Frank Goldsmith
Arthur FitzEaustace Dunmore ..... Cyril Chadwick
Captain Billy Flatsaddle ..... Charles Carey
Sir Percy Palmerston ..... Charles Alexander
James Bagshot, M. P. ..... W. G. Reynler
Mr. Ulysses Grant Flighter ..... Scott Cooper
Mrs. Flighter ..... Jeffreys Lewis
Miss Sally Flighter ..... Minnette Barrett
Mrs. Captain Flatsaddle ..... Mrs. E. C. Carrington
Miss Dottie Dorrington ..... Olive Terry
Mrs. Violet Tipton ..... Helen Orr Daly
Gwendolyn Montmorency ..... Catharine Calhoun
Mrs. Wiggles ..... Mrs. Isabel Waldron
Ferguson ..... Charles Hayne
Grimes ..... Charles Fleming
Monsieur Cordonbleu ..... Walter Brooks
Polly ..... Grace Barbour
James ..... Jack Terry
Wilson ..... Wolferstan Thomas
Buttons ..... Clarence Rockefeller

The farce in which Henry E. Dixey made his first appearance on Broadway this season at Weber's Theatre, Thursday evening, was greeted by a large first-night audience, but failed to score decisively.

The Earl of Everdun's finances have run so low that he determines to close his country estate in Devonshire to his guests, dismiss all the servants and betake himself to Paris.

At this juncture Mr. Buttles, the Earl's butler, steps into the breach. He proposes to form the servants into a co-operative society, keep the estate open and defray all the expenses with revenues derived from tips received from the guests. He even agrees to pay the Earl an annual royalty of £300. Everdun consents, but refuses to lend his personal presence to the scheme. He declares he hardly knows the guests who are coming and always plays an inferior part in their affairs. But he discovers a striking resemblance to himself in Ralph Hemingway, the new chauffeur, who in reality is a London newspaper man and avowed Socialist, seeking material for his pen. They force Hemingway to represent Everdun, while the Earl sets out for Paris, and the imposture is successfully palmed off on the squadron of guests who promptly arrive and take possession of the Towers.

The remaining two acts are taken up with their doings and the successful demonstration of Mr. Buttles' ingenuity in keeping the estate open by a policy of uniform accommodation to the guests in return for liberal retainers. Several intrigues develop. Two of the male guests scheme to elope with two of the ladies and each party draws Buttles into his confidence. Hemingway falls in love with the daughter of an American pork packer, who mistakes him for the Earl, and a London vaudeville actress is drawn rather irrelevantly into the complication, to the confusion of Hemingway and Everdun. But all works out satisfactorily and the Buttles company is ready to declare a dividend to its stockholders when the curtain goes down on the last act.

The author had a unique inspiration when he took his pen in hand and started to construct his farce. The idea of an English butler renting an English country house from his impecunious noble master and operating it on a profit-sharing basis with the servants, from perquisites in the shape of tips from the guests, is inspirational, every one must admit. But it is one thing to have an inspiration and another to nurse it and keep it sizzling for three acts, particularly in a farce. If Mr. Kummer had been struck by the added inspiration of laying more stress on the development of his butler and on the inner workings of the Buttles Company, Lim., instead of going afield to describe the doings of their guests, things perhaps would have been merrier all round. The point of his farce is Buttles and the servants whom he incorporates into a predatory affiliation; yet Buttles becomes by degrees only an accessory figure to a posture of affairs which should by right be subordinate. Besides, who ever heard of an English gentleman's butler, servile creature that he is, with a flunkey's soul, manifesting such extraordinary spirit of Yankee enterprise? How much better it would have been to make Buttles an outright American, reduced by temporary circumstances to the estate of a butler.

Nevertheless, Mr. Kummer is not to be expunged from calculation as a potential figure in the playwriting field by reason of his Mr. Buttles. There is much good material in the piece, and he has certain qualifications for his profession. He has the knack of drawing characters, he writes fluent dialogue, and he has a sense of situations. Farces considerably less ingenious than this have had their little day, and for a first essay he has fared no worse than the immortal Sardou did with his first bid for public favor in the same line of industry.

The piece is handsomely staged and in the main well played by the supporting company.

Daly's—The Wishing Ring.

A play in four acts, by Owen Davis. Special matinee, Jan. 20. (The Shuberts, managers.)

Sally ..... Marguerite Clark
Giles ..... Robert Dempster
The Goddess Giri ..... Clara Palmer
William ..... Melville Stewart
Parson ..... William Norris
The Parent ..... Albert Gran
Martha Alice ..... Bessie Tannehill
Miss Peck ..... Rica Allen
Watts ..... St. Clair Bayfield
Stebbins ..... D. L. Don
Mrs. Plover ..... Louise Dempsey
The Unfortunate One ..... William Davis
Dick ..... Robert Tansey
Lucy ..... Pearl Egan
The Punch and Judy Man ..... Vincent Dusenbury

The dainty and petite Marguerite Clark made her way straight into the hearts of her splendid audience on Thursday afternoon when she appeared at a special matinee in a quaint and curious little comedy of homely provincial English life, which Mr. Davis founded on a short story by Dorothea Deakin. None but a confirmed hypochondriac could have denied Miss Clark the sympathy which her remarkably intelligent acting, coupled with her charming personality, inspired.

The Wishing Ring is not a fairy drama, but the scenes are laid partly in a fairy-like rose garden and it deals with a little fairy-like maiden in cotton gown and torn shoes, who maintains throughout a sweet, childish but perfectly normal sympathy.

The splendid rose garden of Annesley Chase, a big English country estate, has been callously pilfered by an unidentified rose thief for some time past. So Giles and William, two young rugged forms in corduroys and flannel shirts, set about to catch the thief. Presently while their backs are turned there climbs over the wall a miniature, brown-faced maiden in apron and wide-brimmed straw hat, who proceeds to fill her arms with the choicest roses with as much freedom as if they belonged to her. She is caught *flagrante delicto*, red-handed, and threatened with arrest and punishment to the full extent of the law. But her innocent ways so win upon the good-natured Giles that he not only shares his breakfast with her and sends her home with her armful of roses, but also loses his heart to her.

She is plain Sally, the little daughter of the good old parson, a poor country preacher, who is always bestowing charity on others and half forgetting himself and Sally. They live in a small house with a pretty shaded yard hard by the chapel, and here Giles comes anon, responding to an attraction of Sally as truly as the needle to the magnet.

She mistakes him for the gardener, not knowing that Giles is the son of a rich but stubborn elderly gentleman named Bates, of Bates' Hall, who has merely taken refuge on the Annesley estate as a caretaker of the wonderful rose garden because of a quarrel with his father.

The charm of Sally's character, aside from her simplicity and native grace, is her liking for Giles in spite of his seemingly humble position, so different from the Goddess Giri. The latter is a friend of the humble Sally. She is a rich American girl, and has started a violent flirtation with William, imagining that William is the absent Annesley parading in disguise of a gardener, when William is really of humble occupation and parentage. Sally has dreams, and she is superstitious. She believes in signs and omens, and when Giles slips a little ring over her finger and says it is a wishing ring, she immediately sits down under the big shade tree in her yard, and wishes herself as many shoes as will last her all her life, for she is "so heavy on her feet."

Sally now begins to have her heartaches. She hears the Goddess Giri rave over the Annesley gardener, and concludes that her friend means Giles. But she is not jealous—only pained. It never occurs to her in her charming simplicity that Giles could seriously consider her, with such a fine girl about as the Goddess. But she is pained, nevertheless—just pained that Giles should be so free in his ways, and pretend to be such a great friend of hers while making love to the Goddess.

In a scene with William, the Goddess discovers her mistake. William tells her frankly that he is not a disguised gentleman, but a plain gamekeeper for Annesley, and this wakes the Goddess out of her selfish dream. But when he is gone and Sally reproaches her for turning down an honest fellow because he is not rich, when she has so much money, the Goddess wishes William would come back. Still Sally thinks that her friend is referring to the inconstant Giles.

But her wish has come true. Giles has put a pair of satin slippers into her hands, like a good fairy, and now she can go to Mr. Bates' big party, dressed in the pretty gown that the Goddess has presented to her.

On the night of the party, Giles is caught lurking around his father's house, and the little, old parson—admirably played by William Norris—suspects his identity and becomes the go-between, as father and son meet again after their long estrangement. Giles doesn't hesitate a moment to prepare his father for a new surprise in the line of his erratic conduct by announcing his intention of marrying Sally. The most surprised man is the little parson. Bates, Sr., offers no objection; but, on the contrary, approves the match forthwith, glad that Giles is ready to settle down. It is Sally's turn next to be surprised, but after considering everything carefully in her quaint, old-fashioned way, she accepts Giles, and the Goddess recalls William to endow him with her love and wealth.

This outline of the story is inadequate to do justice to the many natural touches of character and life generally in which the play abounds. It is full of incidents and variety. The love story between Giles and Sally is delightfully told. Sally is drawn with the most tender sympathy and rounded into a consistent character by the perfectly natural acting of Miss Clark, who has never done anything so well. The parson, too, is well drawn and admirably played by Norris. Clara Palmer was surprisingly sincere in the emotional scenes as the Goddess Giri; Robert Dempster made Giles a manly young chap, and Albert Gran earned a round of applause by his affecting playing of the reconciliation scene with Giles as the latter's father.

The play made a most favorable impression and deserves to be kept before the public for the remainder of the season, after Mr. Davis has gone over it a little more carefully and found ways and means of bringing his characters on and off in the last three acts by other than mere mechanical shifts.

At Other Playhouses.

WEST END.—Frank Daniels introduced The Belle of Brittany to Harlem last week. The Daly's Theatre cast and production went direct to the West End. Mr. Daniels was a prime favorite, and Hubert Neville as Compte Victoire received appreciative applause. Martin Brown, Lillian Fitzgerald, and Christine Nelson all shared the honors of the evening. This week, Marguerite Clark and The King of Cadonia is the attraction.

GRAND OPERA HOUSE.—The Harvest Moon proved as acceptably entertaining as ever at this house last week. George Nash continued in his old role and found many friends in this part of the city. The rest of the company was adequate. This week, The Candy Shop.

ACADEMY OF MUSIC.—May Robson and The Rejuvenation of Aunt Mary played here last week. If an extension of her engagement were possible she could have continued here for weeks. This week, Chauncey Olcott in Ragged Robin, a review of which will appear next week.

THE WATCHER.

The Watcher, a new four-act drama by Cora Maynard, will be produced at the Comedy Theatre by F. Ray Comstock tomorrow night. The six people in the cast are Percy Haswell, Catherine Countiss, Thurlow Bergen, John Emerson, Marion Ballou and Malvina Longfellow.

CURRENT AMUSEMENTS.

Week ending January 29.

ACADEMY OF MUSIC—Chauncey Olcott in Ragged Robin—1st week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—12th week—87 to 94 times.
BELASCO—Is Matrimony a Failure?—23d week—178 to 185 times.
BIJOU—Cyril Scott in The Lottery Man—8th week—57 to 64 times.
BROADWAY—The Jolly Bachelors—4th week—21 to 28 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 6th week—41 to 48 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Gibson Girls Burlesquers.
COMEDY—Commencing Jan. 26—The Watcher.
CRITERION—Francis Wilson in The Bachelor's Baby—6th week—33 to 39 times.
DALY'S—Maxine Elliott in The Inferior Sex—1st week—1 to 8 times.
EMPIRE—Sir Charles Wyndham and Mary Moore in The Mollusc—14 times, plus 9 to 15 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—21st week—160 to 173 times.
GARDEN—Ben Greet Players in The Little Town of Bethlehem—3 times, plus 9 to 16
GARRICK—Otis Skinner in Your Humble Servant—4th week—25 to 32 times.
GLOBE—Montgomery and Stone in The Old Town—3d week—17 to 24 times.
GRAND OPERA HOUSE—The Candy Shop—40 times, plus 8 times.
HACKETT—Andrew Mack in The Prince of Bohemia—3d week—12 to 19 times.
HERALD SQUARE—Lew Fields in Old Dutch—10th week—73 to 79 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—21st week.
HUDSON—William Collier in A Lucky Star—2d week—8 to 15 times.
HURTIG AND SEAMON'S—Golden Crook Burlesquers.
IRVING PLACE—German Company in Christ's, the Forester's Daughter—10 to 15 times; The Gypsy Baron—21st time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—21st week—144 to 150 times.
LIBERTY—The Arcadians—2d week—9 to 16 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Billie Burke in Mrs. Dot—1st week—1 to 8 times.
LYRIC—The City—6th week—40 to 47 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—12th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—17th week—130 to 137 times.
METROPOLIS—Dainty Duchess Burlesquers.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—11th week.
MINER'S BOWERY—Broadway Gaiety Girls.
MINER'S EIGHTH AVENUE—Moulin Rouge Burlesquers.
MURRAY HILL—Bowery Burlesquers.
NEW THEATRE—Dec—10 and 11 times; Strife—14th time; Twelfth Night—4 times; Opera—2 times.
NEW AMSTERDAM—The Barrier—3d week—17 to 24 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—16th week—123 to 130 times.
OLYMPIC—Irwin's Majestics.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Henry Miller in The Faith Healer—2d week—7 to 13 times.
STUYVESANT—The Lily—6th week—37 to 44 times.
VICTORIA—Vaudeville.
WALLACK'S*—H. B. Warner in Alias Jimmy Valentine—2d week—4 to 11 times.
WEBER'S—Henry E. Dixey in Mr. Buttles—2d week—5 to 12 times.
WEST END—Marguerite Clark in The King of Cadonia—16 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

* First performances given Friday, Jan. 21.

PROFESSIONAL DOINGS

Saturday night's performance of The Jolly Bachelors was attended by about 100 members of the jewelers' organization called the Fourteen Carat Club.

A tea was given by the Yale Dramatic Association for Maude Adams Jan. 20. A number of prominent Yale persons, including President and Mrs. Hadley, were present.

The entire seating capacity of the Globe Theatre for the matinee performance of Montgomery and Stone in The Old Town, Feb. 2, has been purchased for the benefit of the Stony Wold Sanatorium.

Frederic Arnold Kummer, of Baltimore, author of Henry Dixey's play, Mr. Buttles, was in New York during the final rehearsals of the play.

The Green Room Club will have its annual dress rehearsal at the New York Theatre Sunday evening, Feb. 13.

Henry B. Harris has engaged for The Skylark Nat Wills, May de Sousa, and Clarice Vance. The new musical piece will come to New York Easter Monday.

Claudia Korinek, a young Bohemian actress who is appearing with Jack Harlowe and company in vaudeville in a sketch called The Dickey Bird, has received a number of starring offers for next season. She is seriously considering appearing in Mistress Nell over the popular priced time. Miss Korinek graduated from the Ziegfeld School in Chicago three years ago, and later made her debut at the Marlowe in Chicago.

Following the engagement of Henry Miller in The Faith Healer at the Savoy Theatre on Monday, Jan. 31, Henry B. Harris will present Frank Keenan at that playhouse in The Heights, by William Anthony McGuire, supported by Willette Kershaw, Frank Mills, J. Harry Benrimo, Mrs. Charles G. Craig, and Hilda Keenan.

Christie McDonald, of The Prince of Bohemia, expects to go abroad for musical study. She hopes to be a pioneer in introducing the opera bouffe to America. She will study with Jean de Reszke.

Mary Servoss, the one woman of The Wolf company, was tendered a New Year's party at Marion, Ohio, by the male members of the cast. The edibles and a most wonderful punch were under the personal supervision of Harvey C. Cassidy. Original songs were sung by Milton Nobles, Jr. The rendering of "Silver Threads Among the Gold" by Manager Fred Kimball and Ben LaMar will long remain in the memory of the fortunate listeners. Miss Servoss gracefully responded to numerous toasts, and the New Year was started with good fellowship and happiness by all joining hands and singing "Auld Lang Syne."

Henry Moffat, a super in William Faversham's production of Herod, which was playing in Buffalo, received a prize of $10 for the best description on paper of the purport of several scenes. About fifty of the Buffalo supernumeraries competed.

Madame Melba will inaugurate in August, 1910, what will be the most extensive American concert tour she has yet undertaken. The opening concert will be given either in Halifax or Montreal. The tour will occupy about four months and will comprise from fifty to sixty concerts. Many American cities will be visited for the first time by Melba on this tour. Madame Melba is at present in Australia, but will sail for London the latter part of January, and will commence her twenty-first season at Covent Garden next May. The forthcoming concert tour will be under the sole direction of Frederic Shipman, who has for the past five years devoted his time exclusively to the management of concert stars in Australia and the Orient.

Last night at the Academy of Music Chauncey Olcott in Ragged Robin was witnessed by a party composed of John J. Crimmins, Hon. James Fitzgerald, Judge John W. Goff, Hon. James O'Gorman, Judge Victor Dowling, William Temple Emmett, Joseph T. Ryan, J. I. C. Clarke, John T. Lenahan, Stephen Farley, Morgan J. O'Brien, C. J. McGuire, and Dr. F. Quinlan.

Hayes Greenawalt and Ruth Handforth, both of the Mrs. Wiggs of the Cabbage Patch company, were married in Memphis, Tenn., Jan. 15.

Howard Brooks, an eight-year-old boy appearing in The Jolly Bachelors at the Broadway Theatre, was knocked down by an automobile belonging to Milton H. Kohn Thursday night. He was uninjured.

It Was a Dream, by Jerome H. Eddy, will be the name of Lottie Williams' play next season.

The superintendents and officers of the Metropolitan Life Insurance Company occupied the entire orchestra and all the boxes at the Gaiety Theatre Thursday evening to witness a performance of The Fortune Hunter.

An entertainment was given at the Actors' Child League, 773 East 185th Street, Saturday evening, Jan. 15.

Ada Phipps entertained a theatre party of thirty persons in honor of Alice Gouverneur at Wednesday evening's performance of Lew Fields in Old Dutch.

The Adele Margulies Trio, consisting of Adele Margulies, piano; Leopold Lichtenberg, violin, and Leo Schulz, 'cello, appeared in the second concert at Mendelssohn Hall on Tuesday evening, Jan. 18. Beethoven's Trio, op. 70, E flat major; Chopin's seldom heard Sonata for piano and 'cello, and Brahm's B major trio were on the programme.

Rev. Olen R. Miller, of Brooklyn, under the auspices of the National Reform Bureau, with headquarters at Washington, is fighting Sunday opening of the theatres at Albany, where the Legislature is now in session, and is reporting all new developments in a special leaflet with 2,000 subscribers.

Charles Klein is writing a social climber play for Blanche Walsh and promises to localize Palm Beach on Broadway in the scenes.

David H. King, Jr., made his daughter Jeanne's debut in society last Friday the occasion of a theatre party at The Dollar Princess performance, after which the 200 guests were entertained at a supper at one of the leading Broadway restaurants.

Lillian Gilman, of The Three Twins company, met with an accident in Trenton, N. J. Miss Gilman and roommate were returning from the theatre when through the stupidity of the elevator boy the accident occurred. Although in a weak condition she was able to play the following evening.

Blanche Sharpe, understudy for Edna Brun in The Bachelor's Baby, replaced Miss Brun for a few performances last week, owing to Miss Brun's illness.

Maud Rollins, a circus rider with the Rhoda Royal Circus, was thrown from her horse by a dangling guy line during a performance in Buffalo and suffered a contusion of the brain and cuts about the head.

Frank A. Harriman, an actor, manager and producer, of Acton, near Boston, has filed a petition in bankruptcy with liabilities of $3,280 and assets of $1,150.

Charles Rann Kennedy is preparing a new play for Henry Miller. Mr. Kennedy and his wife, Edyth Wynne Mathison, intend to make their home in America for the future.

Sidney Harris is treasurer of the new Globe Theatre.

Lillian Herlein, who began a vaudeville tour at the Fifth Avenue last week, will sail for London in April to open at the Tivoli. At the conclusion of her London engagement she will return to America and will begin rehearsals of the new musical comedy she is to be starred in by Lew Fields. This season she has scored a hit as the prima donna of Lew Fields' production of The Rose of Algeria.

The three 1909 Paderewski prizes for musical compositions were awarded on Wednesday in Boston to Paul Allen, of that city, first prize of $1,000 for a symphony in D major; to David Stanley Smith, of New Haven, second prize of $500 for a cantata, and to Rubin Goldmark, of New York, third prize of $500 for a quartette in A major for piano and strings. An unusual number of manuscripts were submitted.

The advertising agents of the various theatres in Oakland and San Francisco, Cal., have organized a union, called the Billposters and Billers' Union, and have affiliated themselves with the International organization of Canadian and American agents.

A Panama Canal celebration will be held in Tampa, Fla., Feb. 12 to 26, the object of which is to commemorate work and progress of Panama Canal and to establish the claim of Tampa, Fla., as the nearest port thereto.

Vivia Ogden, the Mis' Hazy in Mrs. Wiggs, has a short story, "The Master of Properties," in the February *Green Book Album*.

Andreas Dippel has announced that an American opera in the original English, with a cast of American singers, is in preparation at the Metropolitan Opera House.

In the presence of members of their families only, Phyllis Palmer, daughter of Mrs. Palmer and the late A. M. Palmer, the theatrical manager, was married to Edward L. Walters in her mother's drawing-room at No. 310 West Ninety-fifth Street, last Thursday evening. The ceremony was performed by the Rev. Mr. Ballinger, of St. Agnes' Chapel. Peter Kusel acted as best man. Mr. and Mrs. Walters have started for a brief trip in the South.

Giulia Strakosch, daughter of the once popular American impresario of that name, has made a decided hit in Brussels at the Galleries St. Hubert Theatre as Sonia in La Veuve Joyeuse (The Merry Widow).

The Tiger Lilies company gave a performance in the Kansas City Workhouse New Year's Day. The entertainment was arranged by Joseph Donegan, manager of the Century Theatre, Kansas City, where the Tiger Lilies were appearing. The prisoners were most appreciative.

Henry B. Harris will produce Children of Destiny, by Sidney Rosenfeld, in New York next September. The play deals with heredity.

James Forbes expects to have his new play, The Commuters, ready for production by Easter Monday. Henry B. Harris will produce it out of town, but will bring it to New York in September.

Mr. and Mrs. Henry Holden Huss, as Lund, soprano, will appear in a joint recital at Mendelssohn Hall on Monday afternoon, Jan. 31.

George Copeland, pianist, and Charlotte Lund, soprano, will appear in a joint recital at Mendelssohn Hall on Friday evening, Jan. 28.

James P. Houston, formerly of Under the North Star company, has been engaged to play a character part in A Stubborn Cinderella.

The success of Otis Skinner and Your Humble Servant at the Garrick Theatre is such that the engagement has been prolonged and the production of The Brass Bottle has been postponed.

Helen V. Diers, whistler, recently gave a recital at Carnegie Lyceum.

Melvin Hunt, who appeared with The Crisis under James K. Hackett's management, will soon return to the stage.

Kathrin Hilke will give a song recital at Mendelssohn Hall on Wednesday afternoon, Jan. 26, with Brahm van den Berg at the piano.

Grace Atwell has returned to New York and will resume her starring tour under direction of A. C. Dorner Jan. 29. She will present Divorçons until her new play is ready. An excellent line of personal paper has been made for her by Ackerman-Quigley Company, of Kansas City.

Edwin Mordant is around New York with The Great Divide, playing the Majestic Theatre, Jersey City, this week. Mr. Mordant has given 400 performances of Stephen Ghent, covering last season and the present, and made an emphatic success all over the United States and Western Canada.

William Collier was the guest of Lew Fields Thursday afternoon at the Hackett Theatre, when Mr. Fields treated the members of his Jolly Bachelors, Old Dutch and Midnight Sons companies to a matinee of Andrew Mack in The Prince of Bohemia.

Jack Mason is staging Klaw and Erlanger's production of The Young Turk, in which Max Rogers is to star.

Alice Hilton, of the Latimore and Leigh Stock company, recently devised a novel charity scheme for the children of Hannibal, Mo., where she was playing. She had a number of her old street and stage costumes cut down and made into garments for the poor children. Chief of Police Bain made the distribution.

At the end of the present season the firm of McCauley and Patton, who have been sending out The Minister's Son, The Last Rose of Summer, The Little Homestead and The Slow Poke, will part. Mr. McCauley having sold his The Little Homestead, will next season star himself in Classmates. Mr. Patton has just completed his new comedy entitled Lazy Bill, in which he will star next season under the direction of John Stout.

Gordon Mendelssohn, who has been with the No. 2 Blue Mouse company for a year, has gone to his home, Detroit, Mich., for a short vacation, owing to the closing of the company.

The Junior League, made up of the season's debutantes, and some of their men friends will present Captain Jinks at the Waldorf-Astoria Feb. 15. Ethel Barrymore's role of Madame Trentoni will be assumed by Beatrice Flag.

Anita Arliss has returned to the city owing to the closing of Girls Will Be Girls.

Leslie Kenyon is nursing a dislocated shoulder caused by stepping on what he mistook for a curb but was a gutter, in front of the Lambs Club.

Maud Lambert was out of the cast of The Midnight Sons when that attraction played the West End Theatre week before last, owing to illness. Thus a criticism of her singing of "Rings on My Fingers" was ill-timed, as she did not sing the song.

Maxine Elliott, while playing in The Inferior Sex in Montreal last week, became a toboggan enthusiast. Miss Elliott is pretty much of an athlete, being a clever golfer and yachtswoman, and insisted on steering her own toboggan down the four-mile descent.

Milton and Sargent Aborn have secured from Victor Herbert and Henry Blossom the rights for the production of Fritzi Scheff's Mlle. Modiste, and have bought the production. A prominent prima donna is being negotiated with for the title-role, and the production will be sent on tour next season.

Josephine Robinson Haywood arrived in New York last week, having finished with Emmett Devoy in Dreamland, which closed in Butte, Mont., in December. Miss Haywood spent several weeks in Chicago and other cities on her way East.

J. A. Curtiss, formerly with Betts and Fowler, is now associated in the same capacity with the Louis Hallett company.

The Shuberts have engaged Ruth Boucicault for one of the leading roles with Mary Mannering in A Man's World, in which Miss Mannering has been playing on tour all this season.

Billie Burke gave the first American performance of W. S. Maugham's comedy, Mrs. Dot, at the Apollo Theatre, Atlantic City, last Friday evening, and will come to the Lyceum Theatre, New York, Wednesday night. In the cast are Julian Lestrange, Fred Kerr, Mrs. Kate Meek, and Annie Esmond.

Many companies touring the South this season are filling in their Sunday nights at the Lyric Theatre, Lake Charles, La., between New Orleans and Beaumont, at New Iberia. The manager of the Elks Theatre, Julius Scharff, has given every company a good house.

Paul Gilmore, who closed his tour under the management of A. J. Spencer in Knoxville, Tenn., recently, is in town looking for new management. He will present The Mummy and the Humming Bird over the Coleman and American Theatrical Circuits, commencing in February.

The Payeen Stock company, featuring Rachel Mary Clark and under management of E. Sardis Lawrence, is now in its tenth week at the American Theatre, Toledo, and playing to capacity business. The roster is as follows: E. Sardis Lawrence, leads; Eugene Powers, Frederick Tillisch, Edward Menlove, Jack Crotty, Edward Bonnan, Otto Kruger, Warren Munsell, bits; May E. Hurst, Marie Hodgkins, Grace Leith, Carrie Allen, and Rachel May Clark.

Caro Roma will return to New York at the end of January after twenty-four weeks of successful song recitals, singing her own songs only. She has traveled nearly 5,000 miles, has given sixty-eight concerts, and has been elected an honorary member of the Gamut Club of Los Angeles. She will close her season in Sacramento on Jan. 28. She will begin a European tour next July.

Edwin A. Sparks closed Jan. 22 with A Gentleman from Mississippi, and has gone to the Muskoka district, Canada, for a month's hunting trip.

Henry J. Rosenstahl is to build a new theatre in Union Springs, Ala. Mr. Rosenstahl has visited theatres in many Alabama cities getting ideas.

Otis Skinner will head the programme for the matinee to be given at the Criterion on Friday for the benefit of the Girls' Branch of the Public Schools League. Donald Brian and Chauncey Olcott will sing. How the Vote Was Won, a woman suffrage sketch, will be given by Beatrice Forbes-Robertson and Kate Carlyon, Molly Pearson, Margaret McKinney, Fola La Folette, Ann Warrington, Alexander Casey, and Robert MacKay. Another sketch, The Rag Doll, will be presented by Margaret Wycherly, Louis Galloway, Louise Collins, and Charles P. Hammond. A new play will have Laura Burt, Beatrice Terrance, and Henry B. Stanford as interpreters.

At the Criterion Theatre on Friday, Jan. 28, a benefit will be given under the auspices of the Twelfth Night Club for the girls' branch of the athletic department of the public schools. Beatrice Forbes-Robertson will appear in a woman suffrage skit by F. E. Benson. Some of the Forbes-Robertson company will appear.

Walter S. Dugan, for many years connected with prominent papers in New England and the past two seasons acting as business-manager with the Manhattan Opera company, has signed with the Lombardi Grand Opera company to do the press work.

WELL KNOWN TO TRAVELING PLAYERS.

Here are four local managers well known to those of the profession who travel. The first is F. W. Green, manager of the theatre, Neenah, Wis.; the second is Robert McLaughlin, who was long successful with Hi Henry's Minstrels and who is now manager of the Orpheum vaudeville theatres, Kingston, Can.; the third is C. A. Harnois, owner and manager of the Harnois Theatre, Missoula, Mont., and the fourth is William G. Mershon, manager of the New Majestic Theatre, Corbin, Ky.

EZRA KENDALL DEAD.

FAMOUS ECCENTRIC COMEDIAN PASSES AWAY AT MARTINSVILLE, IND.

Educated in an Indian School, Printer, Reporter and Actor, One of the Founders of the White Rats and the Highest-Salaried Monologist on the Vaudeville Stage—His Demise Follows a Stroke of Apoplexy—Leaves Widow (Jennie Dunn) and Six Children—Early Struggles.

A telegram sent to New York from New Orleans, La., last Sunday, Jan. 23, announced the death of the famous eccentric comedian, Ezra Kendall, on that day at a private sanitarium in Martinsville, Ind., of apoplexy. The telegram was addressed to Eddie Keogh, at the White Rats Club, by George Fuller Golden, the comedian, an old friend of Kendall.

Kendall was playing on the Pacific Coast in The Vinegar Buyer. On Dec. 10 inflammation of the liver set in, and three days later, while at Seattle, Wash., he was forced to close his engagement and disband his company. He was taken on a special train to his home in Cleveland with two trained nurses. Here another examination led to his being taken to the Martinsville sanitarium on Wednesday, Jan. 19, accompanied by his son Ezra F. He arrived on Friday, and a favorable turn in his condition on Saturday led to revived hope of his recovery. He retired in good spirits and slept till some time after daylight on Sunday. At breakfast he asked to see his son. Just as the son arrived he lapsed into unconsciousness and died.

The remains were sent to Martinsville Sunday afternoon and arrived in Cleveland Sunday night. The funeral services were held on Tuesday. The following record of the comedian is compiled from MIRROR data:

Ezra Kendall was born in 1861 on a little farm in Allegany County, New York. Very soon after his birth his father went to the front as a lieutenant in the Sixty-fourth New York Regiment, and was killed in the battle of Fair Oaks. The head of the family being gone, the little farm was soon taken from the Kendalls and the future comedian's mother was forced to seek a position. As her father was an Indian missionary, he secured for Mrs. Kendall an appointment to teach in the first Indian school ever started on the Seneca Reservation. As Kendall himself said afterwards, he learned his A B C's out of an Ayer's Almanac furnished by the Government and charged to the Indians. He was the only white boy in the school and picked up a lot of Indian expressions from his companions that he used later on in life for the amusement of his friends.

The Kendall family moved to Olean, N. Y., after two years in the West, and here Ezra was sent to school. He showed such an aptitude for reciting that he was always selected to deliver "The Star-Spangled Banner," and "How Cyrus Laid the Cable," whenever the school trustees made their visits. One of his teachers told him he ought to become a lawyer or an actor, and as the teacher's preference was for the law, Ezra chose the stage. His first experience with theatricals was with "home talent." With other village youngsters he used to get up little entertainments, to which an admission of two pins or one good nail was charged. When he grew a little older his dreams of winning fame and fortune on the stage were dissipated by the necessity of earning a living; so he went to work in the office of the Olean paper and learned the printer's trade.

When he was seventeen years of age he landed in New York and got a position in Beadle's "dime novel establishment, and set up so much of Bracebridge Heming's "copy" that he used to fall asleep over the case and dream of killing Indians by the million. Later on he became attached to the reportorial staff of the New York "Herald." He and James Creelman used to sit in the "Herald" office waiting for assignments and discussing the merits of Hitchcock's coffee and Andy Spencer's welsh rarebits. He joined the Press Club and spent a good deal of his spare time playing pool. William A. Brady was the boy who attended to the pool tables, and he had an aggravating habit of making the younger members settle promptly after every game.

Kendall did police reporting for the "Herald" for some time, but as his health was not good his physician banished him from New York and he went back to Olean, where he worked for a while as a reporter on the Olean "Times." When he had saved a few dollars he went to Chicago, but the strong lake winds and the hardships he underwent there had a depressing effect upon him. While in Chicago his stage aspirations asserted themselves, and he sought the acquaintance of the manager of Frank I. Frayne and asked him to allow him to play the bear in Frayne's play. The manager told him he might have a chance to appear a week later at the Novelty Theatre in Brooklyn, and Kendall, taking him at his word, managed to scrape together the price of a ticket to New York. He was not ready in time to take the same train as the Frayne company, but went later. His train was remarkably slow and he did not arrive in Brooklyn until the middle of the week. When he presented himself to the manager, the latter remembered him after an effort and told him he would see him in a little while. Kendall did not see the man again for six years, but in the meantime he did not wait for a chance to appear as the bear.

He played his first real part in a farce called That Rascal Pat, in Elizabeth, N. J. He rented a wig for $1.50 and secured a costume, with hope filling his heart, and dreaming of the glories of a stage career. His dream was short-lived, as the engagement lasted for only one night. The manager disappeared and the members of the company wandered back to New York. During the journey back to the metropolis Kendall learned some things about the theatrical business that had not occurred in any of his dreams. However, he was not discouraged and secured a part with Charles A. Gardner in Only a Farmer's Daughter, in which Lillian Cleves-Clark was the star. He was supposed to do everything from playing parts to carrying trunks and doing all sorts of errands, and received $4 a week and expenses. The manager wanted to engage Kendall for the following season, but the work was too hard and the pay too small, and Kendall firmly declined. The manager then demanded the return of a red wig he had loaned Kendall at the beginning of the season, but as the wig had closed without giving the usual notice some weeks before, Kendall was unable to comply with the demand. The manager threatened to have him arrested, but Kendall escaped this indignity.

A period of idleness followed, until one day Kendall was engaged by Sydney Rosenfeld to go to a small town in Pennsylvania to join one of Rosenfeld's companies which was playing the author's adaptation of Dr. Clyde, under the management of George W. Lederer. His salary was to have been $7 a week. The company closed one week after Kendall joined it, and he returned to New York $2.50 richer than he was when he went away.

His next engagement was in a play called Wanted, A Partner, at Rankin's Third Avenue Theatre. While he was there he was seen by W. A. Mestayer, who engaged him to appear in a farce-comedy that was being written. Shortly before the time set for the opening, Mestayer came to Kendall and told him that he was in a dilemma, as his author had disappointed him. Kendall told Mestayer that he had some ideas for a farce. They talked the matter over, and Kendall put his ideas into shape, with the result that We, Us and Co. was produced and made a tremendous hit. Kendall had been engaged for $40 a week, but as Mestayer had promised to do the right thing by him if the piece were a go, his salary was raised to $150, and in consideration of this and a bonus amounting to $1,500, Kendall disposed of his interest in the piece, which made a fortune for Mestayer in a few months. No one who ever saw We, Us and Co. will forget Kendall's quaint impersonation of the old "rube," whose hair turns green after he has taken the treatment at the sulphur baths.

During the run of We, Us and Co. Kendall turned out a play called One of the Old Stock, which he sold to Alfred Klein for $25, which Klein sold to Charles L. Davis for $300. Kendall later offered Davis $500 for the play, but Davis would not sell it. Kendall then wrote the farce, A Pair of Kids, in which he starred for eleven years. The last time he played it was at the Creighton Theatre in Omaha. The audience was so small on the opening night that Kendall decided to close the engagement, and his connection with the play, the manuscript of which he tore up and threw into a sewer, as that seemed to be the only way to get rid of it.

Kendall had been practicing an original monologue while playing in A Pair of Kids, as he had about made up his mind to enter vaudeville. One of his first engagements in his new field was played at the theatre in which he had had such a cool reception a few months before. In the meantime it had become the Creighton-Orpheum, and the people of Omaha were so taken with vaudeville that on the Sunday night that Kendall made his first appearance there as a monologist there were 2,200 people in the house and 800 on the stage.

Kendall made his first appearance in vaudeville June 14, 1896, at the Chicago Opera House, and was so well satisfied with the impression he made that he began writing to Keith for dates. The news of his success had not reached Boston, and the comedian received a postal card in answer to every letter with the information that there was no time open. He finally made his appearance at one of the Keith houses, and after that, of course, he had no difficulty in filling his date book.

He remained in vaudeville with unabated success until 1902, when he signed with Liebler and Company for a starring tour in a play called The Vinegar Buyer, written for him by Herbert Hall Winslow. He played this for two seasons with great success, and in September, 1904, he opened in Weatherbeaten Benson, which he played for one season. On Aug. 31, 1905, he was seen for the first time at Portland, Ore., in The Barnstormer, a play by Sydney Rosenfeld. He played in this piece until his season closed, and in 1907-1908 resumed his tour in a new comedy, entitled The Land of Dollars.

Kendall was married in Chicago in March, 1887, to Jennie Dunn, who with her brother, Arthur, was a member of his company. Six children, four boys and two girls, were the result of the union. The oldest is a boy 21, and the youngest a girl about 10 years old. Jennie Dunn first attracted notice as a member of Haverly's Juvenile Pinafore company, in which she was the Josephine, her brother playing Dick Deadeye.

Mr. Kendall was in good circumstances and but recently announced his intention of retiring from the stage and settling down in his home, Senator Hanna's old farm near Hudson, Ohio, to devote himself to writing and lecturing.

ACTORS' CHURCH ALLIANCE NEWS.

The January reception of the New York Chapter was held at the Parish House of Calvary Church, Fourth Avenue and Twenty-first Street, Thursday, Jan. 20.

Mildred Holland spoke earnestly in commendation of the principles of the Alliance, and narrated vividly recent experiences in publicly defending the stage against the malignity and ignorances of clerical traducers. The pleasure of the occasion was greatly enhanced by the following programme: Miss Geer in recitals of child humor; Adelaide FitzAllan in the poison scene from Romeo and Juliet; Miss Holland in Portia's "quality of mercy" appeal; little Frances Meyer, a child of seven, in a charming violin solo. The Rev. J. F. C. Moran spoke in behalf of the various coming entertainments in aid of the Alliance, and drew attention to the recent action of doubtful expediency in relation to the opening of theatres on Sunday of the joint committee fund intended to promote the efficiency of both the National Council and the New York Chapter, and commended the principles of the Alliance in an address indicating the warmest appreciation and loyalty. Refreshments and a social hour came next, the committee in charge being Mr. Catlin, Mrs. Kidder-Peirce, Mrs. Bateman, Mrs. Liston, Miss Harris, and Miss Rolph.

By the courtesy of Mr. A. G. Heaton a "silver tea" will be held in his studio, Carnegie Hall, Feb. 3, from 3 to 5.30 P.M.

The White Rats will give an entertainment the evening of Feb. 7, at St. Chrysostom's Hall, 550 Seventh Avenue. Tickets may be found at the headquarters. Dancing will follow the programme.

The Brooklyn Chapter held its monthly reception at Assembly Hall Friday evening, Jan. 21. The January service was held at Bedford Presbyterian Church. The Rev. E. J. Young, pastor, preached the sermon.

INCORPORATIONS AT ALBANY

Seven Companies Incorporated This Past Week.

Certificates of incorporation for the following theatrical and motion picture enterprises were filed with the Secretary of State at Albany the past week:

Sarrona Opera Company, New York; to produce and present operas, plays, compositions dramatic and otherwise, and to deal in music and its incidentals; capital, $1,000; directors, Le Grand Howland, W. M. Wilkinson, 62 West Ninth Street; Louis O. Condit, 229 Broadway, New York city.

Picture Garden Theatre Company, Syracuse, N. Y.; to give exhibitions of moving pictures and of plays, comedies, and operas; capital, $1,500; directors, William M. Steele, Eugene E. Young, Syracuse, N. Y.; Angelo Armani, Solvey, N. Y.

Paramount Film Company, New York; to conduct moving picture and other amusement exhibitions, also to deal in films for moving picture machines; capital, $15,000; directors, Harris Goldman, 775 Prospect Place; Abraham H. Schwartz, 670 Provident Street; Frederick Graf, 163 Hamburg Avenue, Brooklyn, N. Y.

Hart Amusement Company, Brooklyn, N. Y.; to provide for moving picture exhibitions and educational productions; capital, $10,000; directors, Henry Hyams, Jr., Louis E. Hamburg, 293 Fulton Street; Charles Lipskey, 2819 Atlantic Avenue, Brooklyn, N. Y.

Henry-Kumper Holding Company, New York; to own, lease, and dispose of plays, operas, songs, and dramatic and musical productions and to conduct theatres; capital, $10,000; directors, Clare Beecher Kummer, Arthur Henry, 53 Irving Place, New York city; Alfred D. Britton, Bronxville, New York.

Smith-Gilman Company, Buffalo, N. Y.; to construct, manage, or lease amusement concessions; capital, $25,000; directors, Edward J. Edmunds, George H. Gilman, George W. Smith, Buffalo, N. Y.

Commercial Reporting Company, New York; to do a general bill posting and advertising business; capital, $50,000; directors, Jacob M. Grossman, Charles A. Burr, Oscar H. Cacciola, 261 Broadway, New York city.

A PORTRAIT OF MASON.

Roland Hinton Perry, painter and sculptor, well known for his Fountain of Neptune at the west approach to the Congressional Library in Washington, the New York statue at Lookout Mountain called The Reconciliation, showing a Confederate and a Union soldier clasping hands, and the statue of General George Greene at Gettysburg, is at present working upon an oil painting of John Mason, the actor. The portrait, which represents him in riding dress, will be exhibited in the lobby of the Hackett Theatre when Mr. Mason opens his New York engagement on Monday, Jan. 31, in his new starring medium, None So Blind, an American play by Ernest Poole.

Mr. Perry completed the greater part of the painting, including the head, about a fortnight ago. Since then Mr. Mason has been so much occupied with the rehearsals of None So Blind that he found it impossible to keep his appointments at Mr. Perry's studio, and he prevailed upon his former stage-manager, W. E. Butterfield, to pose for the legs in the picture.

"Jack," said Mr. Butterfield, after he had obligingly agreed to act as limb model, "your face may go down to posterity, but you've got to make the journey on my legs."

THE ACTORS' FUND FAIR.

A Gold Medal By President Taft—The Various Committees Announced.

A gold medal will be given by President Taft when he opens the Actors' Fund Fair on May 9. The medal will have on one side a figure of Charity with Comedy and Tragedy approaching on either side. The reverse side will have in low relief the comic and tragic masks and the words, "Actors' Fund, New York, 1910."

A thirty-foot motor boat donated by Daniel Frohman will be christened by Mabel Taliaferro. The boat will be launched in a large tank built for the purpose.

Charles Burnham, general manager of the fair, last week selected from the ranks of well-known actors, painters, writers and society people the chairmen of the various committees which are to have charge of the affair, as follows:

Art Committee, John W. Alexander, president of the American Academy of Design; society, Mrs. James Speyer; award, Alf. Hayman, general manager for Charles Frohman; actresses, Alice Fischer; actors, Thomas A. Wise; authors, Augustus Thomas; advertising, Lee Shubert; clubs, Joseph R. Grismer, president of the Lambs; construction, Frank McKee, secretary of the Theatre Managers' Association of America; executive, Daniel Frohman; illustrators' exhibit, Albert Sterner; decorations, David Belasco; finance and donations, Henry B. Harris; Great Britain, Forbes-Robertson; merchandise, Marc Klaw; music, Victor Herbert; press, Harrison Grey Fiske; electricity, Arthur Williams, of the Edison Company; entertainment, E. F. Albee; printing, Joseph H. Tooker, and railroads, James Buckley.

TWO PLAYS ON ONE THEME.

E. H. Sothern about fifteen months ago gave the plot of a play he had in his mind to two dramatists. It deals with a woman-hater who is forced into close social relations with a member of the detested sex. One of them was Frank Stayton, an English playwright; the other was Agnes Bangs Morgan, of New York. The two writers set about their task, and when Miss Morgan had completed hers, calling it The Pilot, she submitted it to Mr. Sothern and it was accepted. In the meantime Mr. Stayton completed his. How it happened deponent sayeth not, but Mr. Stayton's version fell into the hands of Maxine Elliott and it was produced at Daly's Theatre last night under the title of The Inferior Sex. Miss Morgan, whose play is still to be staged, was painfully surprised when the nature of Miss Elliott's play was disclosed in a published synopsis in a Canadian newspaper, and talked of legal proceedings, but deferred action on receiving assurances that her play would be produced in due time by Mr. Sothern and Julia Marlowe. The plays are very similar except in the climaxes.

THE PREMIERE OF NONE SO BLIND.

Under the managerial direction of Harrison Grey Fiske and Lee Shubert, John Mason will first appear in None So Blind, a new American play, at the Hyperion Theatre, New Haven, Saturday evening, Jan. 29. Contracts have been signed for a New York theatre, and Mr. Mason's metropolitan engagement will begin on Monday, Jan. 31.

In order to prepare perfectly None So Blind for its initial performance, Mr. Fiske has arranged to give six full dress rehearsals of the play during the forthcoming week. At these performances the players will appear in costume, full scenic equipment will be used, and to the last detail the piece will be played as if its presentation were public.

Included in the company which Mr. Fiske has assembled for the support of Mr. Mason are Mabel Roebuck, Ivy Troutman, David Gould Proctor, Thomas P. Jackson, and Edwin Holland.

MRS. FISKE RESTS.

Mrs. Fiske, who was to have played Salvation Nell all this week in Baltimore, was compelled by illness to cancel her engagement in that city and has returned to New York to recuperate. On Feb. 3 she will resume her tour in Reading, Pa. Later in the year she will visit Baltimore in her new play, which will see production Feb. 28. Harrison Grey Fiske had arranged Mrs. Fiske's bookings so that she would have a vacation beginning Feb. 7, and continuing till the opening of her new play, but now that Mrs. Fiske, by advice of her physician, is taking her vacation earlier than planned, she will continue her season in Salvation Nell later than Feb. 7. A cold contracted by Mrs. Fiske during her Southern tour developed such symptoms that she was forced to take this rest.

MAUD ALLAN DANCES.

Maud Allan, the American girl whose Vision of Salome created much discussion in London and was the forerunner of the Salome dancing craze, made her first New York appearance at Carnegie Hall Thursday afternoon. She did not present her Vision of Salome, but was seen in a number of classic dances. She described Rubenstein's Melody in F, Grieg's Peer Gynt, Chopin's Funeral March, Meidelssohn's Spring Song, and Grieg's Anitra's Dance, and was encored in several numbers. Next Saturday Miss Allan will give her creation called The Vision of Salome, all of the effects of which are original with her and have never been seen in America. It was through this that she gained much of her reputation.

THE ACTORS' SOCIETY

A RELIC OF OTHER DAYS PRESENTED TO THE SOCIETY.

Interesting Gift of the Dramatists' Club—Last Week's New Productions Brought Many Members Back to Town—William E Gladstone Has Written a Vaudeville Sketch.

When the American Dramatists' Club moved into their new quarters they left the society an interesting relic in the shape of the hat which John Gilbert wore in the part of Sir John Vesey in Money. The hat is a wonderfully ancient looking creation, which suggests the costumes worn in the old English comedies. A tall, wide, light-colored felt hat, of which the only claim to distinction is its history, is encased in a large glass case, where the elements cannot touch it. It is about twenty years since John Gilbert made his last appearance, but in that time a new generation of theatregoers has grown up to whom the name of Gilbert is a matter of history. When the personality has gone, trinkets and relics are the only means whereby the player is kept in mind. For that reason every little memento of a man who did such good work on the American stage as John Gilbert should have a conspicuous position in a place where an ungrateful public cannot forget. Such a position has John Gilbert's hat. It is to be hoped that many more such souvenirs of the veterans of the stage may find their way to the Actors' Society. By the terms of Bronson Howard's will his large library came into the possession of the Dramatists' Club, provided the club had fireproof quarters. To comply with the terms of the will the club was forced to abandon its quarters with the Actors' Society and seek a fireproof house. The hat was originally presented to the Dramatists' Club by H. E. Lancaster.

William E. Gladstone has just finished a sketch for vaudeville. He expects that it will be produced in a short time.

In the cast of Sham, with Henrietta Crosman, are Emma Butler and Frank Jamison.

William Sampson is with Frances Starr in The Easiest Way.

Scott Cooper is with Henry B. Dixey in Mr. Battles.

Harold Hartsell is playing in Alias Jimmy Valentine, with H. B. Warner.

In the cast of The Faith Healer are Henry Miller, Jessie Bonstelle, Harold Russell and Theodore Friebus.

M. L. Heckert is playing in The Lucky Star with William Collier.

James J. Ryan, who has been playing the doctor in the first company of The Climax, is in New York owing to the closing of that company.

William Stuart has retired from his vaudeville engagement for a fortnight to attend to legal matters. He will resume his tour Jan. 31.

M. S. Goldsins, manager of the Avery Strong company, reports good business with his company.

Charles D. Herman, Vaughan Trevor, W. Leonard Howe, and Albert Roccardi are with The Man from Home company.

MINISTER FOR SUNDAY PLAYS.

Rev. Percy Stickney Grant advocated Sunday theatres in a recent sermon in the Church of the Ascension, believing that there are many persons who by preference go to the theatre on Sunday instead of to church. They should, in the opinion of this eminent clergyman, have the opportunity of attending certain performances at the regular theatres, to be approved by a committee of ministers and others, instead of going to performances of a low moral tone. As the result of a meeting at the New Theatre recently, of clergymen interested in the movement, Mr. Grant and another minister visited Albany and conferred with Governor Hughes regarding the necessary legislation, with what result has not yet been disclosed.

AN OLD SHOWMAN DEAD.

Henry Clay Palmer, known for many years in circus and theatrical circles, died at his home, 134 East Twenty-fifth Street, New York, on Tuesday, Jan. 18, of asthma, from which he had long been a sufferer. Mr. Palmer was an old-time showman, dating his career from a bellboy at the old Ann Street Museum. He afterward became one of the original glass blowers with the P. T. Barnum shows, in which capacity he was best known. Of late years he had an exhibit at Huber's Museum and in Summer at Bergen Beach. His last position was at Percy G. Williams' Bronx Theatre as stage doorkeeper. He was born in New York city and had been a member of the old Ninth Regiment, N. G. S. N. Y.

GREAT INTEREST IN ROSTAND'S PLAY.

Although no date has been fixed for the first performance of Rostand's Chantecler, the sale of seats at the Porte St. Martin Theatre began Jan. 12, and front stalls sold for $20 each. Buyers were on hand throughout the day. Seats can probably be sold at twice and three times the price demanded at the box-office, but speculators will be disappointed in profiting by their traffic by a device of the management. Receipts are issued to purchasers of seats, but the seats are to be mailed at a later date. The first performance is expected the latter part of the month.

WILLIAM NORRIS IN BERLIN.

William Norris, who is now featured as the Duke with Marguerite Clark in The King of Cadonia under the management of the Shuberts, has completed arrangements for a series of performances at the Lustspielhaus, Berlin, next Summer. He will play a variety of roles in English, appearing with the regular German company. His first appearance will be as the Fool in Boker's version of Francesca da Rimini, has invited Mr. Norris to appear as the representative American character actor. Mr. Norris' Berlin appearances will be given during the American Exposition in that city.

THE HUNGRY CLUB.

The Hungry Club will at its one hundred and eighty-second dinner, on Saturday, Feb. 5, celebrate "Women Dramatists' Night." Among those who have accepted invitations to be present are Mrs. Rida Johnson Young, Mrs. Chauncey Olcott, and Mrs. Gertrude Nelson Andrews. There are about seventy-five stage folks in the club, which always turns out in force to honor its theatrical members who appear in New York. Mattie Sheridan, president of the club, reports that during the past year the club has bought more than $1,000 worth of tickets for musical and theatrical performances given by artists who have entertained at the club's weekly dinners.

SOUTHERN AMUSEMENT COMPANY.

The Southern Amusement Company, with a capital of $3,000, has been incorporated, with Edward Mosart, Ralph V. Alexander, Thomas Dailey, Lancaster, and Alexander Armstrong, Jr., Hagerstown, as incorporators. The object of the company is to conduct a general theatrical business. The principal office will be in Hagerstown. There are sixty shares of $50 par value. Messrs. Mosart, Alexander and Dailey are the first year's directors.

TO REGULATE TICKET SPECULATION.

The new Board of Aldermen of New York city on Tuesday, Jan. 18, took up the question of regulating theatre ticket speculation. A resolution offered by Alderman Becker was referred to the Law Committee under the provisions of which ticket speculation on sidewalks within 200 feet of a theatre becomes a misdemeanor punishable with a fine of from $5 to $25 and revocation of the license at the will of the Mayor.

BLANCHE RING ON BROADWAY.

Blanche Ring will make her reappearance on Broadway Monday evening, Feb. 7, when Lew Fields will present the singing comedienne at his Herald Square Theatre in George V. Hobart and Silvio Hein's new musical play, The Yankee Girl, with which Miss Ring has been on tour. Mr. Fields has surrounded the comedienne with a good supporting company, headed by Harry Gilfoil.

BILLIE BURKE IN MRS. DOT.

The complete company of Mrs. Dot, Billie Burke's new play by W. Somerset Maugham, which opened at the Lyceum last night, is as follows: Billie Burke, Basil Hallam, Kate Meek, Julian L'Estrange, Fred Kerr, Annie Esmond, Anne Meredith, A. Lionel Hogarth, Edgar MacGregor, Ernest Cossart, P. E. McCoy and Mildred Barrett.

BANQUET FOR MICHAELIS.

The Scandinavian Reading Society tendered a banquet at the Imperial, in Brooklyn, last Sunday evening, to Sophus Michaelis and his wife, Karen Michaelis. Mr. Michaelis is the Danish author whose play, The Revolutionary Wedding, is soon to have its first production in English in this country under the management of the Shuberts.

BROOKLYN AMUSEMENTS.

With the opening performance of the New Theatre company in Strife at the Academy of Music, John Drew in Inconstant George at the Montauk, Maude Adams in What Every Woman Knows at the Broadway, and Frank Daniels at the Majestic, theatregoers find it difficult to make a selection.

Alice of Old Vincennes was presented last night at the Crescent Theatre by the house stock company. Miss Fleming gave a splendid portrayal of Alice Roustillon, Virginia Harned's old role, and Mr. Allison, as John Fitzhugh Beverly, was fine. The rest of the company were well cast. Next week, The Hypocrites.

Edna May Spooner was seen in the role of Edna Hunt last night, when Manager Payton introduced St. Elmo to his downtown patrons at the Bijou Theatre. Miss Spooner gave a splendid interpretation of the part, being particularly fine in the emotional scenes.

Corse Payton's Stock company gave a splendid production of The Rector's Garden, a comedy drama, at the Lee Avenue Theatre last night. Louis Leon Hall played the part of the rector. Dr. Prince, and Miss Minna Phillips was seen as Blanche Cinclone.

The Forbes Stock company offering at the Gotham Theatre last night was Her Beach's strong drama of the Alaskan gold fields, The Spollers. Next week, For Her Children's Sake.

At the Amphion Theatre last night Broadway After Dark was presented, with Harry Fields as the star.

On Trial for His Life filled the bill at the Court Theatre last night.

The Star Theatre has for its attraction this week the same company that was selected to open the new burlesque house, the Columbia, on Broadway, New York, some weeks ago.

The Gayety Theatre has Hurtig and Seamon's new show, featuring Ed. Lee Wrothe, of Bukel, Watson and Wrothe, this week. At the Empire, Cozy Corner Girls. Casino, The Jolly Girls.

The Columbia Theatre has high class vaudeville.

The Criterion has vaudeville and moving pictures.

The Royal Theatre offers vaudeville and moving pictures.

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TAKE NOTICE

Read what the Utica Sunday "Tribune," Jan. 23, 1910, says:

"A RECORD BREAKER

Stetson's Big 'Uncle Tom's Cabin' Attracted a Mammoth Crowd

The Majestic Theatre never held larger crowds than it did yesterday afternoon and last evening at the Uncle Tom's Cabin show. The theatre was packed to the doors at both performances. It was stated that 2,000 persons saw the show in the afternoon and almost as large a number witnessed the play at night. From point of attendance it was a record breaker and gave the best of satisfaction; it was the best scenic and dramatic production ever witnessed in this city.

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Northwest corner of Sixty-fourth Street and Broadway; heart of new theatre district and Lincoln Square; most desirable office building north of Forty-second Street; marble halls, elevator, mail chute and all modern improvements; pamphlet giving floor plan upon application to H. C. SENIOR & CO.,
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NEW THEATRE NOTES.

Edith Wynne Matthison Engaged—Twelfth Night—La Barricade.

Edith Wynne Matthison, the English actress, who recently arrived in New York after appearing in London in The Great Divide and The Servant in the House, has been engaged as a member of the New Theatre company and will make her first appearance shortly when Sister Beatrice, a new play by Maurice Masterlinck, is produced. Miss Matthison in private life is Mrs. Charles Rann Kennedy. She is the daughter of Henry Matthison and the niece of Edith Wynne and the late Arthur Matthison, dramatist and actor. She made her first professional appearance at Blackpool in 1896, and was later engaged to play Mercy Merrick in The New Magdalen. She rose rapidly and has since appeared in a number of Shakespearean parts, including Juliet, Rosalind, Ophelia, Portia, Beatrice, Viola, Queen Katharine, and Oberon. She has also played in old English comedies. She created a sensation in her performance of Everyman at the St. George's Hall, and later appeared in the same play in America. In 1904 and 1905 she toured with Irving, playing Portia, Rosalind, and Iolanthe. Her last American appearance was in The Servant in the House and in The Winterfeast, both of which were written by her husband.

The presentation of Twelfth Night, tomorrow evening, will disclose several novelties. One of the most pleasing innovations is the singing by Viola of the little love song which for years has been sung by Feste, the clown. The departure, if it may be so termed, was made possible by the fact that Annie Russell, who plays Viola, possesses a fine voice. In the text which has been handed down to posterity the song is given to Feste, but it seems most likely that Shakespeare's original intention was that Viola should sing the air. When Director Ames found that Miss Russell could sing as well as act he was delighted, and assigned the melody to her. In fact, the change from Viola to Feste seems so uncalled for that there can hardly be any doubt that the change was made, not by Shakespeare, but by some stage-manager forced to meet a sudden misadventure. It is probable that when Shakespeare wrote the play the boy who took the part of Viola possessed a voice. In a later production the boy could not sing, and the clown was substituted.

In Twelfth Night there will be used for the first time in many years six instruments which unquestionably were employed at the premiere of the play back in Shakespeare's time. These are the small lute, the medium sized lute, the cittarone or large lute, the viol-de-gamboys, the recorder, and the hautbois. Some of these instruments were picked up in antiquarian shops and others were made for the New Theatre. The music to be used in Twelfth Night is all of Shakespeare's day. Much of it is traditional to the actual period of the play and has been given in productions of the comedy since it was first presented.

James Hazen Hyde has obtained the American rights to La Barricade, by Paul Bourget, for the New Theatre. This is the latest Bourget play and was produced at the Vaudeville Theatre, Paris, on Jan. 6.

DEATH OF NOTED DETECTIVE.

One of the most noted New York detectives, Lieutenant John J. Dunn, died at the age of seventy-seven years, of Bright's disease, at his home on East Seventy-first Street, early Sunday morning. He was the father of John J. Dunn, Jr., a member of the theatrical profession. The deceased, popularly known as "Sir Johnny," was for nearly thirty years head of the Wall Street branch of the Detective Bureau and had the friendship of Jay Cooke, William H. Vanderbilt, Jay Gould, and Jim Fiske, of the older school of financiers, and J. Pierpont Morgan, Thomas F. Ryan and John W. Gates of the present day. He had an international reputation and brought to justice many noted criminals. His few failures embraced the robbery of A. T. Stewart's grave and the kidnapping of Charley Ross. Lieutenant Dunn was born in Ireland, and one of his sons was a former Deputy Collector of Customs. He will be buried in Calvary Cemetery.

EDWARD HARRIGAN BETTER.

Edward Harrigan, who has been seriously ill, is much better. Mr. Harrigan has not been well since last May. A recent attack of grip, which developed other complications, became so serious that grave fears were entertained. Mrs. Harrigan informed a MIRROR representative that Mr. Harrigan was doing nicely and looks for an early recovery. Mr. Harrigan is sixty-two years of age and is well known for his Irish successes, the Mulligan Guards series. Old Lavender is also one of his successes. His last public appearance was in vaudeville some years ago.

TWO NEW THEATRES.

A syndicate has secured a lease for sixty-three years of the Brewster Block on the west side of Broadway between Forty-seventh and Forty-eighth streets. A theatre will be erected at each end of the new block.

FARCE FOR HATTIE WILLIAMS.

Charles Frohman has secured a new farce in which Hattie Williams will appear. Rehearsals will begin in March. William Collier will supervise the production.

DEATH OF CONSTANCE HAMBLIN.

Another representative of the old school of the American stage passed away Jan. 17 in the death of Constance Hamblin. Miss Hamblin was the daughter of Thomas Hamblin, an actor-manager famous in his day, and of Mrs. Shaw, better known as Mrs. "Tom" Hamblin, both of whom were at the Old Bowery Theatre in its palmiest days. Miss Hamblin made her first appearance in public at the age of five years as the Duke of York in Richard III. to her father's Richard. Thereafter she appeared in many parts and with many famous stars, among them Rossi and Salvini, the Italian tragedians; Barry Sullivan, Edwin Adams, John McCullough, Edwin Booth, and Lawrence Barrett. With Thomas Keene Miss Hamblin played six or seven seasons as leading lady. Several years were spent in Augustin Daly's stock company, contemporaneous with Fanny Davenport but before Ada Rehan's time. She also played with Mary Anderson, Robert Mantell, and Walker Whiteside. In the early seventies she played the part of Gretchen in Joseph Jefferson's long run of Rip Van Winkle at Booth's Theatre. Her last notable appearance in New York was in Oscar Hammerstein's production of The Pillars of Society, which was given by the Harlem Opera House Stock company. Miss Hamblin was the widow of the late Charles Jordan.

LOTTA FAUST ILL.

Lotta Faust, lately of The Midnight Sons at the Broadway Theatre, is seriously ill at Dr. Bull's Sanitarium. Several days ago she underwent an operation for the removal of an abscess. Later pneumonia developed. Her condition remains about the same. Miss Faust made her first notable success in The Wizard of Oz, in which production she sang the "Sammy" song. Among other productions in which Miss Faust has appeared have been Liberty Belles, The White Hen, and The Girl Behind the Counter. Her work in The Midnight Sons received most favorable comment. The last reports from the sanitarium have been that the patient shows no change of condition.

SARAH BERNHARDT'S TOUR.

Sarah Bernhardt is to make another tour of America under the management of William F. Connor. The tour will begin in November and will include all the principal cities of the country, after which she will appear in Mexico. The tour will last six or seven months. She will play her entire repertoire, which includes many of her old plays and her later additions, such as Jeanne D'Arc, Faust, and Les Bouffons. Her American appearances will come after her vaudeville appearances in London. This will be Madame Bernhardt's seventh visit to this country, her last visit being five years ago.

MEETING OF PLAYGOERS.

At a meeting of the American Playgoers in the Hotel Astor Sunday evening the discussion was devoted to an appreciation of Clyde Fitch's work. Most of the players who had starred in Fitch dramas were invited. John Emerson, who had produced many Fitch plays; Marguerite Merington, and William M. Chase spoke. Letters and telegrams of regret were read from John Luther Long, Julia Marlowe, Mary Mannering, Viola Allen, David Belasco, Daniel Frohman, Professor William Lyon Phelps, of Yale; Sir Charles Wyndham, and Mary Moore.

CAST FOR NONE SO BLIND.

Harrison Grey Fiske has completed the cast of None So Blind, a new American play by Ernest Poole, in which John Mason will be seen shortly on Broadway. Included in the company which Mr. Fiske has assembled for the support of Mr. Mason are Mabel Roebuck, Ivy Troutman, David Gould Proctor, Thomas P. Jackson and Edwin Holland.

JUDITH ZARAINE.

Liebler and Company have indefinitely postponed their production of C. M. S. McLellan's Judith Zaraine. They had hoped to make their production simultaneous with the London production, which takes place to-night, but owing to the impossibility of getting an actor suitable to the part the production had to be deferred.

ILLNESS DELAYS OPENING.

The opening of H. B. Warner in Alias Jimmy Valentine was postponed last week from Tuesday evening till Friday, owing to the illness of Joseph Touhy, a member of the cast. Mr. Touhy is suffering from throat trouble and will not be able to appear for several weeks. Earl Brown has taken Mr. Touhy's place.

STAGE CHILDREN ENTERTAINED.

Nora Bayes, of The Jolly Bachelors, entertained the children of that production with a straw ride to the Wayside Inn, Westchester, and a supper, Jan. 17. The same afternoon Marie Naughton, of the Old Dutch company, entertained the children of that company at the Hotel York.

AMERICAN GRAND OPERA.

Legrand Howland, a young American, whose grand opera, Barrona, has been heard in Italy, is at present in New York. He expects that his opera will be heard on Broadway before the middle of February.

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TO LEASE.—A three-people character sketch. Star character soubrette role, strong character old man, and a light comedy part. Arnold Reeves, author of The Shepherd King, Harrington Park, N. J.

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WILL write original comedy vaudeville acts of all kinds. Farce for two, three and five people to order. Medora Thoelkeld, City Island, New York City.

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$30 buys twenty minutes' sketch. Eastern Star Co., Philadelphia, Pa.

$200 cash buys production and acting rights of medium cast, three-act sensational and thrilling Western life drama. Plot unique. $150 cash buys production and acting rights of small cast, three-act farce. Original and exceedingly funny. Mrs. J. B. Rush, Des Moines, Ia.

THE RECORD OF DEATHS.

J. Al. Sawtelle died Tuesday, Jan. 11, of heart disease. Mr. Sawtelle was for years prominent in the theatrical world as manager and actor manager. His last engagement was under David Belasco's management with Blanche Bates in The Girl of the Golden West. In the old stock days Mr. Sawtelle played opposite John McCullough, E. L. Davenport, Charlotte Cushman, Joseph Murphy, J. K. Emmett, J. A. Herne, Maggie Mitchell, and Dion Boucicault. Mr. Sawtelle was one of the first leading stock actors of Salt Lake City and Chicago in 1869 and 1870. For many years he had his own companies. He leaves a widow, Florence Grant, who retired from the stage when she married Mr. Sawtelle eight years ago.

Mrs. Elizabeth Gleeson, mother of John and Bertha Gleeson, died at Decatur, Ill., Jan. 6, from heart failure, after an illness of a few days. The remains were taken to Cleveland, O., for burial. Mrs. Gleeson was in her seventieth year, and had traveled continuously with her son and daughter for the past twenty-two years. She was well known among the profession. John and Bertha Gleeson wish to thank the following friends for their kindness and floral tributes in memory of their mother: Hugh Mack, Mark Hart, Tony Hart, Raymond Finley, Lottie Burke, Carter and Waters, Jack Atkins, Marguerite Ryan, Jupiter Brothers, Miller Brothers, Mr. and Mrs. George D. Steele, Dr. A. F. Wilhemy, Mrs. J. P. Blackburn, William A. Haas and family.

Theodore Ritter, formerly a dramatic critic and book reviewer of the New York *Tribune* in the time of Horace Greeley, died in Brooklyn, Jan. 10. A wife and seven children survive him.

Rosalie De Wolf Hopper, who died in New York, Jan. 19, was mother of De Wolf Hopper and widow of John Hopper. She was born in Bristol, R. I., eighty-three years ago. De Wolf Hopper, who is appearing in The Matinee Idol, in Iowa, returned to the city for the funeral Saturday afternoon. He is her only son.

William McGrogan, prominent as an amateur actor in Paterson, N. J., died of heart disease in Jersey City last Wednesday, aged thirty-five.

Max Goldberg, a scene shifter, died in Gouverneur Hospital last Wednesday, from a wound received in a shooting. Lizzie Shapiro, an actress, was also shot, and is still under medical treatment. Herman Keatske, said to be a Russian nobleman and a member of the Russian secret police, was arrested.

Joseph E. Whiting, who had been appearing this season with Viola Allen in The White Sister, died in Toronto, Jan. 23. He was born in Boston and came of a theatrical family. His father was David Whiting and his sister, Virginia White Loring. His stage debut was made under Dion Boucicault in 1858. He had played with Margaret Mather, James O'Neil and Helen Dauvray, his great success being in the title role of Jim The Penman.

J. B. Mackin, forty-eight years old, of 2250 North Franklin Street, Philadelphia, in years past a popular vaudeville artist and a member of the Bryant and Mackin sketch team, and also Mackin and Curdy, died of locomotor ataxia Dec. 30. He was forced by illness to leave the stage. He supported himself by manufacturing theatrical make-up articles and was well known around the vaudeville houses.

William P. Fay, president of the American Bill Posting Company, died in Brooklyn, Jan. 8. He was born in Ohio and early in life traveled with Barnum and Bailey, Buffalo Bill and other circus organizations. At one time he was associated with Harry Williams in vaudeville enterprises. For fifteen years he had been at the head of the bill posting company. He is survived by a wife, son and daughter.

Viola Armstrong, who died Dec. 31, had played stock engagements in Lynn and with the Boydoin Square Stock company in Boston. A few years ago she starred in a play called She. She had also been with the Quincy Adams Sawyer company. Her last engagement was in vaudeville with Walter Bedell.

Mrs. Pauline Russelle, the animal trainer, who was severely injured by a leopard she was training in a cage at Huber's Museum on Sunday, Jan. 9, died at Bellevue Hospital, Jan. 17. She was thirty-eight years of age, a widow, and three children survive her.

Stoughton J. Fletcher, father of Mrs. Booth Tarkington, died at Gallatin, Texas, Christmas Day.

Barrett Eastman, for many years a dramatic critic in Chicago, ended his life in Biloxi, Miss., Jan. 11.

Joseph E. Bush, of the firm of A. M. Bush and Co., who died in Philadelphia, Tuesday, Jan. 11, leaves a widow, Maud L. Bush, known professionally as Maud L. Robinson.

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CHICAGO STAGE EVENTS.

Scarcity of Attractions—The Girl in the Taxi—Boston Grand Opera Season—Bertha Galland—Viennese Opera a Success—Cole and Johnson—Amateur Notes.

(*Special to The Mirror.*)

CHICAGO, Jan. 24.—Scarcity of traveling attractions is beginning to cause trouble in Chicago theatres. The Globe, which has been conducted by Stair and Havlin as the successor of the Great Northern, since that theatre was taken over by the Shuberts for first-class attractions, found itself without a bill for the near future. Early this week preparations were made to install vaudeville about two weeks hence. Friday a message was received, which stated that another booking had been discovered, and that the vaudeville season would be postponed. There was a report last week that a musical comedy stock company would be established in the National as a result of the scarcity of available plays.

The Girl in the Taxi, produced at the Cort Theatre last week after two nights elsewhere, proved to be a comedy of old fashioned, farcical character, with details which caused some to list it with The Girl from Rector's. There was no chorus, but the absence of short skirts was more than atoned for by the suggestive incidents of the play. There were a number of these. Some went far beyond the limit of even liberal taste. The whole scene of a couple using a private dining room in a cafe was extremely broad. The portion of a large city's population which George Ade has called "the night shift," probably can appreciate every moment and movement of this scene. There was much good, serviceable old farce-comedy in each of the three acts which outrivaled the suggestive points in causing laughter, but as a whole the production merited much of the severe comment, amounting virtually to condemnation in some instances, which it received from the critics. Take an old and a young husband, who are rounders on the sly, a wife of the same character, a son who is a chip of the old block, and is taking his first lessons from the French maid and other women, two abused wives and one abused husband, a waiter who sees much of private dining room occurrences, add a large portion of diluted seduction, and mix well, and you have such a play as The Girl in the Taxi. There are three acts, the first and last in the Riverside Drive apartment of the elderly, mischievous millionaire husband, and the second in a private dining room of a New York restaurant. Garter De Haven seems to be semi-starred, his name appearing by itself, but only in capitals, not boldfaced letters. He plays the young son taking his first flirtation lessons and acquits himself most creditably under the circumstances. He avoids as much salaciousness as possible in a part which could easily be made vile. He is quick, natural and easy. His songs are distinctly hits, and his dancing wins deserved applause. Jessie Millward is beautiful and finely appealing as the elder of the abused wives. Adele Ritchie does the sly wife, who becomes known as Mignon, the girl in the taxi, in her characteristic manner, but she adds some Oriental dance wriggles, not facing the audience, and carries the part, or allows it to carry her, surprisingly far in several other instances. Frederick Bond plays the old boy in his usual effective farce-comedy manner, and John Glendenning is good as the husband of the wife with the private dining room habits. Morgan Coman as Peters, a roguish husband, who pretends he is ill, to get to New York and the Gay White Way, was especially praiseworthy and seemed to please the audience particularly well. Fremont Benton did the abused young wife nicely, and Jeanette Begeard was sufficiently capable for the modest demands of the immodest French maid. Max Freeman, who won laurels here as the waiter in Divorcons, plays the waiter cleverly, but not with the same amount of detail.

The authorship of The Girl in the Taxi is credited to Anthony Mars on the programme. It is said to have been adapted by Stanislaus Stange from a German play. The attendance seems to have been good so far, but the audience Wednesday night obviously contained many of the "night shift," who keenly relished the private dining-room developments.

Helen Allyn, who recently made her debut in Berlin in The Tales of Hoffman, commenced her musical study in the Chicago Musical College, and the late William Castle, who was Emma Abbott's famous handsome tenor, was then a member of the college faculty and her teacher. In 1904 Miss Allyn won the gold medal in the vocal department and the next year she again studied under Mr. Castle in the college's school of opera. In 1905 she studied with Herman Devries, of the college faculty; was called East to accept offers, returned to the Chicago Musical College and then went to Europe. In the college production of Martha at the Auditorium in 1907 Miss Allyn sang Harriet, and she also sang Michaela in the college's production of Carmen. Dr. Ziegfeld, president of the Chicago Musical College, says, with a force of timeliness and truth, that American musical study suffers a great harm by continued misstatement, as in the case of Miss Allyn, of facts about the training of artists like her. There is too much eagerness to credit success to study "abroad."

The grand opera season of the Boston Opera company has increased the estimation of that organization steadily. La Traviata became a source of the greatest enjoyment and caused most unexpectedly enthusiastic reviews on account of the singing of Lydia Lipkowska as Violette and of Constantino as Alfred. Constantino was equally admirable, more firmly establishing the fact that, taking all his merits into consideration, his equal can hardly be found among grand opera tenors. Madame Butterfly again filled the 4,000 seats of the Auditorium. An elaborate performance of The Huguenots was given, and General Director Henry Russell repeated his excellent production of Delibe's Lakme. While the season may show a financial loss, partly due to much bad weather, Boston has every reason to be proud of the complete artistic success of its grand opera company here.

The Return of Eve was played at the Great Northern last week by Bertha Galland and a capable company. Miss Galland has been described here in print as a plump and pretty Eve, and she is. Her poses are effective and her glamour fairly well maintained for such an ideal character. In the company were R. E. Graham as Old Adam, Edward Mackay as Adam, Phillips Smalley, Gertrude Berkeley, Addison Pitt, Margaret Dills, Pauline Arnold, Edna Nicholson, and Agnes Everett. The audience Wednesday afternoon was not as large as the worth of the play and the excellent company should have attracted.

Julia Marlowe and E. H. Sothern will include in their repertoire at the Garrick Theatre The Taming of the Shrew, Hamlet, Romeo and Juliet, and Merchant of Venice.

This, the first week's bill of the National Grand Opera company at the Great Northern, will be devoted to a varied repertoire, including Cavalleria Rusticana, I'Pagliacci, Rigoletto, La Traviata, Aida, Lucia, and Il Trovatore.

Will Hough, who, with Mr. Adams, has written the production at the La Salle and Princess theatres for several seasons, has gone to southern Europe, to be abroad till May.

The new Ziegfeld theatre in Michigan Boulevard is becoming the Chicago home of Viennese opera. The successful run of Lehar's Mousetrap Peddler at that theatre was ended last Wednesday night. It was succeeded Thursday by Carl Zeller's Der Kellermeister (The Cellarer), presented for the first time in America. Somewhat more dramatic than the Lehar operas, it required more acting ability, but the clever little company proved equal to all demands, particularly the comedian, Emil Berla, who showed decided talent for the serious in one situation. He played the cellarer and had a number of very good, long stage center scenes, which he accomplished in his old world manner to the entire satisfaction, apparently, of the German and Austrian portion of the audience. Cornelia Morena deepened the fine impression she made in the previous production. Her Helene was charming vocally and creditable in acting. She has a rich, strong soprano, which is always a delight to hear. Heinrich Riehl was an almost equal contributor to the success of the production, and Louise Barthel, with songs hardly as pleasing as those of Helene, was bright and popular in the soubrette role of Trix. The rest of the company was good, Karl Klun as the doctor, Angelo Lippich as the fashionable confectioner, Minnie Landau as Lieschen. The opera contains several good waltz songs. The rest of the music is good, but hardly as engaging as Lehar's. The production was handsome. It seems likely to become as popular as The Mousetrap Peddler.

Cole and Johnson were as successful at the National as at the Globe, and Manager Ed. Clifford recorded one of the best weeks of the season from the box office angle at least. The production seemed to please the Englewooders particularly well and much applause was bestowed on Bob Cole, Rosamond Johnson, Ada Overton Walker and one Edgar Connor, a small member, whose Sambo, with a song of the same name, was relished.

The Climbers, handsomely staged, was artistic and popular at the College last week. It was enjoyed by large audiences. The rather long cast showed the full resources of Manager Marvin's excellent stock, now all that is left of recent stock seasons of distinction. Marie Nelson, naturally fitted for the part of Blanch Sterling, gave it unusual sympathy and grace, with sufficient strength. Albert Morrison was a good Edward Warden and Henry Rowell a praiseworthy Richard Sterling. Jean Adair as Mrs. Hunter, Camille D'Arcy as Miss Godesby, Blanch Crosier as Clara Hunter, Raymond Walburn as Johnnie Trotter, all contributed noticeably to the general worth of the production. Colin Campbell, the stage director, evinced the best taste in all details and gave an effect of four walls in the last act by setting a fireplace down at the footlights.

Young Mrs. Winthrop, played by students of the school of acting of the Chicago Musical College in the college theatre, the Ziegfeld, last Thursday afternoon, revealed exceptional talent in several instances among the young women, particularly Maidel Turner Taylor as Mrs. Dick Chetwynd. Miss Taylor carried her scenes with such skill as to win frequent applause. Prudence Haxton played Mrs. Winthrop with convincing strength and sincerity, accomplishing the emotional scenes remarkably well. Katherine La Salle was praiseworthy as Edith. The performance reflected much credit on the school and college and upon J. H. Gilmour, the leading man of other days for Mrs. Campbell, Viola Allen, Maude Adams, Julia Marlowe and Virginia Harned and other stars, who now presides over this school. It was the best dramatic production the college has made in recent years. The large orchestra was composed of students of the Chicago Musical College and among the first violins were three women—in fact they were all women but one.

There will be a new production at the Whitney Jan. 30. Miss Molly May, a musical comedy by Walter Browne and Julian Edwards. Grace Le Hue will be the star. James E. Sullivan, Eva Fallon, May McKenzie, Frank W. Shea, Kate Hollis, Frances Keenan are announced to be in the company.

Seven Days increases in favor at the Illinois, and seems in for a good long run. The latter part of last week Manager Will Davis had to turn many people away. The company is now giving a capital performance of the comedy.

The Fourth of July performance of The Fortune Hunter is being announced at the Olympic, where that happy composition of sunshine and passing clouds, with lots of wit and humor, continues to draw crowds.

Florence Gear is playing Fluffy Ruffles, the reporter, at the National this week, offering a chance to compare with the news scouts in The Fourth Estate and Billy Woods in The Stolen Story. Miss Gear was last season in Marrying Mary.

The Candy Kid seems still to be "the candy" with the patrons of the Dijou. It is a better entertainment this year than ever, with Raymond Paine as Eddy Edson.

A comedy, entitled A Certain Party, said to be a revised edition of The Head of the House, produced at the Grand Opera House some months ago, is to follow A Little Brother of the Rich at the Studebaker, with Mabel Hite, Michael Donlin, and John T. Kelly in the company.

Hal Briggs, actor and director, is aiding George Klimt in making the unusually good productions at the Criterion.

Minnie Fielding was called home to this city from New York last week by the sudden illness of her mother.

The bills this week: Grand Opera House, Fourth Estate; Olympic, The Fortune Hunter; Auditorium, May Robson in The Rejuvenation of Aunt Mary; Powers', Margaret Anglin in Awakening of Helena Ritchie; Illinois, Seven Days; Garrick, Havana, with J. T. Powers; Chicago Opera House, Madame X.; Studebaker, Little Brother of the Rich; Ziegfeld, Der Kellermeister; La Salle, Flirting Princess; Whitney, They Loved a Lassie; Princess, dark; Great Northern, National Grand Opera company; Globe, Three Weeks; Cort, Girl in the Taxi; Crown, Sporting Deacon; College, The Man on the Box; Academy, Fabio Romani; National, Fluffy Ruffles; McVicker's, The Battle, with Wilton Lackaye; Bijou, Young Buffalo.

OTIS COLBURN.

WASHINGTON.

The Merry Widow—The Dawn of a To-Morrow—A Fool There Was and Other Attractions.

WASHINGTON, Jan. 24.—Houses sold out completely at every performance denoted the popularity of the Three Twins during the past week's engagement at the National Theatre. The Merry Widow this week continues the era of prosperity. Frances Cameron, Anna Bussert, Misna Forenso, Ethel Gilmore, Charles Meakins, John Thomas, F. J. McCarthy, Charles J. Kaufman, and Robert E. Graham most capably fill the important roles. Next week, George Nash in The Harvest Moon.

Eleanor Robson in The Dawn of a To-Morrow is scoring a success at the Belasco Theatre, where the play is seen for the first time. As the central figure Glad, a girl of the London slums, who preaches a philosophy of happiness and cheerfulness in spite of adverse circumstances, Miss Robson presents some of her best and, regarded to be, most engaging work. A very strong cast includes Fuller Mellish, Roy Fairchild, Arthur Barry, Brandon Hurst, Ernest Joy, Ada Dwyer, and Angela Ogden. Jefferson De Angelis in The Beauty Spot concluded a most successful engagement Saturday. Next week, Sam Bernard in The Girl and the Wizard.

Robert Hilliard is also a newcomer, presenting at the Columbia Theatre A Fool There Was. Associated with the star's artistic portrayal the commendable work of Katherine Kaelred, Nanette Comstock, Edna Conroy; the clever little child actress, Emily Wurster, M. B. Snyder, S. K. Walker, George Clare, and William Courtleigh as assistants merits the highest praise. Next week, Mabel Taliaferro in Springtime.

Circus life is thoroughly depicted in A. H. Woods' melodramatic production of Owen Davis' Sal, the Circus Gal, drawing strong patronage to the Academy of Music. Next week, Yorke and Adams in the musical comedy, In Africa.

The President and Mrs. Taft and a large party of invited guests occupied boxes at the National Theatre Friday night to witness a performance of the Three Twins.

Arrangements it is said were completed during the week whereby Mrs. Tyrone Power, known to the stage as Edith Crane, will appear next season under the management of her husband in a new production—which must remain secret for the present.

The Casino, Washington's new fireproof vaudeville theatre, constructed of brick, steel and reinforced concrete, will be formally opened for the season next Monday. The Casino will be operated on lines entirely new to Washington. Manager A. C. Mayer announces that performances will be continuous from 11 in the morning until 11 at night. William Morris, Inc., will furnish the eight big acts, which will come direct from the American Music Hall, New York. A large orchestra will be under the direction of Victor Johnson.

Robert E. Graham, the comedian of the Merry Widow company, who has played the Marsovian Ambassador since the initial night in America, will have played the part one thousand times Thursday night of this week. In commemoration of the occasion Mr. Graham has arranged a supper for the members of the company to celebrate the event.

JOHN T. WARDE.

BALTIMORE.

Frank Keenan in The Heights—The Servant in the House—Other Attractions of the Week.

BALTIMORE, Jan. 24.—Frank Keenan is seen at Ford's in The Heights, a play of to-day, by William Anthony McGuire. The scenes are laid in a London lodging house, near Russell Square, where a girl for the first time has her ideals shattered—her belief that the world is filled with good men and that none of them are bad. Mr. Keenan, as Joe Moreau, gives a fine bit of character portrayal. The others in the cast include Willett Kershaw, Frank Mills, J. Harry Benrimo, Mrs. Charles C. Craig and Hilda Keenan. The Merry Widow will follow, Mabel Taliaferro in Springtime Feb. 7 and De Wolf Hopper will come Feb. 14.

The Servant in the House returns to the Academy of Music, acted by Henry Miller's company of associate players, including Tyrone Powers, Wilfred Rogers, George W. Wilson, Edith Crane and Jessie Glendinning. Henrietta Crosman in Sham next week and The Harvest Moon Feb. 7.

Sam Bernard is at the Auditorium in The Girl and the Wizard. Kitty Gordon is the main support. Madame Nazimova in The Passion Flower and A Doll's House will follow.

General regret is being expressed at Mrs. Fiske's not being able, on account of illness, to fulfill her engagement at Ford's this week.

The Chinatown Trunk Mystery is at the Holliday Street. The underline is Sal, the Circus Gal.

Aida was sung by the Metropolitan Grand Opera company at the Lyric on Wednesday evening last.

HAROLD RUTLEDGE.

CINCINNATI.

Grace George—The Great John Ganton—Girls in Stock—St. Elmo—Hebrew Acts.

CINCINNATI, Jan. 24.—Grace George in A Woman's Way, by Thompson Buchanan, came to the Grand to-night, and the charming comedy pleased a large and fashionable audience. C. Aubrey Smith shared honors in the leading male role. Hattie Williams follows.

The Great John Ganton, in which George Fawcett makes his first appearance as a star here, is the attraction at the Lyric, and nothing better of its kind has been offered on the local stage in a long time. Marie Dressler in Tillie's Nightmare follows.

The Forepaugh Stock company at the Olympic is giving the first popular priced presentation of the late Clyde Fitch's Girls with great success. George Barbier, Walter Gilbert, Ida Adair, and Harry Penwick have the leading roles.

Ward and Vokes, supported by Lucy Daly, are at the Walnut in a new version of The Promoters.

The Fatal Wedding is at Heuck's with a strong company and a satisfactory scenic presentation.

The first presentation of St. Elmo in this city is undertaken this week by the Holden Stock company at the Lyceum. It made a deep impression on the opening audiences yesterday, and will doubtless fill out a big week's business.

A strong protest from certain patrons has caused the management of the Orpheum to cancel all Hebrew acts. It appears that the act presented there a few weeks ago by Joe Welsh was the cause of the protest.

A. J. McNAIR.

PITTSBURGH.

Nazimova in The Passion Flower and A Doll's House—Hattie Williams—St. Elmo in Stock.

PITTSBURGH, Jan. 24.—It was an off week at the Nixon, where the offering was Detective Sparkes, with Hattie Williams and a capable supporting company. This week The Three Twins is going to draw largely, as the advance sale indicates. Coming afterwards are The Love Cure and Israel.

Last week, at the Alvin, Madame Nazimova was welcomed by large and appreciative audiences. The first half of the week she played Vivien Rodman in Brandon Tynan's play, The Passion Flower, which was written for her by her young leading man, with the evident intention of exploiting the peculiarities of this estimable actress; but in this respect it fell short. Brandon Tynan did not seem to fully realize his role of John Rodman. The latter half of the week was the better, A Doll's House being the bill. Mary Mannering, supported by Charles Richman and company, in A Man's World, is the current week's attraction. Blanche Bates in The Fighting Hope, Lew Fields in Old Dutch, and Viola Allen in The White Sister are underlined.

St. Elmo was presented by the Harry Davis Stock company at the Duquesne last week. People were turned away at several performances. This play is the bill this week, and the attendance is likely to rival that of the past week. Lillian Kemble's Edna Earl showed careful study and was splendidly done. Herschel Mayall gave evidence of his versatility in the title-role, which he played most satisfactorily, and the remainder of the company was well cast. My Friend from India, The Merchant of Venice, and Carmen are the following announcements.

The Lyceum did a very large business during the past week when The Man of the Hour was offered by a capable company and with adequate stage settings. Granstark will likely draw crowds all week, as this play is very popular here, and the advance sale of seats is large. Following are Flake O'Hara in The Wearing of the Green, Ward and Vokes in the Promoters, and Pierre of the Plains.

The patrons of the Empire seemed pleased with The Call of the Wild last week and the attendance was large. Go-Won-Go Mohawk in The Indian Mail Carrier is a good bill this week, and Monte Cristo follows.

ALBERT S. L. HEWES.

MEMPHIS.

Grand Opera at the Lyceum Well Received—Sunday Performances Permitted.

The engagement of the Lombardi Grand Opera co. at the Lyceum 17-22 proved a great success. The houses were good and all enjoyed a repertoire which included Aida, Madame Butterfly, Lucia, La Gioconda, and Il Trovatore. Little Nemo comes 27.

Another very successful week is the history of the Arvine-Benton Stock co. 17-22 in Our New Minister at the Jefferson. St. Elmo 24-29.

At the Bijou the Sunny Side of Broadway drew well 17-22. Cecil Spooner 24-29.

The new city administration is permitting Sunday performances now and Memphis enjoyed the sensation.

WILLIAM A. SMITH.

NOTES OF VARIOUS ACTIVITIES.

James A. Bliss, "the somewhat stout comedian," recently left the Friend Players in Milwaukee, landed in New York Jan. 18, and within three days had refused three offers. He accepted one to go to Columbus to open Jan. 31 in The College Widow and practically settled for the season of 1910-11, and left town. "There is something doing for some one every day in the year in New York," he says.

James Downs, owner of Cole Brothers' Circus, which is in Winter quarters at Corry, Pa., has sold the entire effects of the circus to Fisc, Doerr and Carroll, of Philadelphia. The latter will sell everything by public auction in Corry, Pa., Jan. 28. The circus will be completely wrecked and will not go out this season.

Florence Gerald is at liberty owing to the closing of The Goddess of Liberty, headed by Edward Abeles, at Weber's Theatre a week ago.

Tommy Shearer, comedian, finds himself disengaged, owing to the change of policy at the Howdoin Square Theatre, Boston, where a stock company had been holding forth.

Married

BAILEY—PRICE.—William North Bailey, Jr., and Katherine Knox Price, at Fort Smith, Ark., on Jan. 12.

DAVIS—GREEN.—Walter A. Davis to Freda Green, at Boston, Mass., Dec. 24, 1909.

GREENAWALT—HANDFORTH.—Hayes Greenawalt to Ruth Handforth, Jan. 15, at Memphis, Tenn.

Died

ATKINS.—Clyde Atkins, at Marysville, Cal., on Jan. 17.

HAMBLIN.—Constance Hamblin, in New York, Jan. 17, aged 64 years.

HOPPER.—Rosalie De Wolf Hopper, aged 83, in New York, Jan. 19.

LEACH.—Mrs. Lucy Leach, at Indianapolis, Ind., on Jan. 15.

LEE.—J. Fred Lee, in New York, Jan. 21.

RITTER.—Theodore Ritter, 73 years of age, in Brooklyn, Jan. 19.

WHITING.—Joseph E. Whiting, in Toronto, Jan. 23.

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Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THEATRICALS IN BOSTON

A New Shubert Theatre Opened—Genee Re-engaged—A Bill Against Ticket Speculators—The Will of Agnes Booth—Current Bills.

BOSTON, Jan. 24.—Another high class theatre was added to the list in Boston to-night. The Sam S. Shubert threw open its doors to welcome a large and brilliant audience to see Sothern and Marlowe in The Taming of the Shrew. These stars have already appeared in Boston before in this comedy by Shakespeare, so that it was the house which was the genuine novelty, and it met with the heartiest approval at the hands of all. It is certainly a handsome addition to the playhouses of Boston and is one of the most beautiful in the city. It is comparatively a small theatre, 1,500 capacity in all, with only about 600 in the orchestra, and with balcony and gallery much nearer the stage, apparently, than in any house in the city. That will give a closeness of sympathy between players and audience that will be appreciable. The decorations are of the period of Louis XVI. and European models have been sought for the paintings and draperies. Old gold and ivory are used in harmonizing effects in the color schemes, and the foyers, promenades and other rooms are in a well designed ensemble.

Marie Tempest had a large audience at the Colonial when she began her first engagement in Boston in several seasons in Penelope.

There was special interest to-night in the performance of The Faith Healer out at Harvard, for Henry Miller closed his New York run for a night, so that he might come on here with his whole company for a single performance in Garden Theatre. This is the first time that a modern play has been acted on that classic stage, and it is purely as a compliment to the author, who was a Harvard graduate.

Jefferson De Angelis in The Beauty Spot was the newcomer of the night at the Majestic, with Isabel d'Armond as one of the Boston favorites leading in his support.

Bert Williams, who was a favorite at the Globe in the team of Williams and Walker, opened there, a single star, in Mr. Lode of Koal.

Israel began the final week of its stay at the Hollis with Constance Collier, Edwin Arden and Graham Browne as triple stars in the Jewish play by Bernstein.

John Craig made his change of play at the Castle Square to-night and proved that his versatile players could play tragedy just as well as musical extravaganzas. Othello was the play and Mr. Craig was a powerful Moor, with Mary Young an admirable Desdemona.

Rebecca of Sunnybrook Farm is in its fourth week at the Tremont, with splendid business at night and matinees, packing the house to the doors. It is a wonder for the women and children.

William Hodge keeps on at the Park with tremendous houses for The Man from Home and the orchestra under the stage at least half each week to provide extra seats for the audience.

The Girl from Rector's opened at the Boston—by kind permission of Mayor Hibbard, who soon goes out of office—to big business. Elita Proctor Otis is easily one of the best features in the cast.

The Workingman's Wife is the melodrama of the week at the Grand Opera House, but it is to be the last thriller for some time to come, as coming bookings are in comedy lines.

Without any ostentation one of the longest continued stock companies in Boston has gone out of existence. For years the Bowdoin Square has had resident players who would keep a Summer and Winter. Other houses would close for vacations or change policies to comic opera, but the Bowdoin Square could be depended on for one new melodrama a week. Consequently it is decidedly a surprise to see pictures and vaudeville monopolizing the stage in continuous array this week.

Marc Klaw was on from New York last week for a consultation with Mlle. Genee, and as a result he signed a new contract for a third and last tour for her. She will be married in June, going back to London in April, but she will come back to America in the Fall and will be taken to the Pacific Coast and New Orleans, new places for her.

Representative Myers, of Cambridge, has introduced in the Legislature a bill against selling theatre tickets for prices more than the face. This is his bill from last year, with the addition that managers may sell at places outside in the city at places publicly advertised as their offices. Fines from $10 to $50 or imprisonment are the penalties.

Still another petition in the Legislature is of interest in the theatrical world, for Representative Mellen wants the Governor to name a commission of five persons to investigate the moving picture business in Massachusetts and study the effect upon its patrons.

They cannot use children in the Tree Pageant at the Opera House this week on account of the law about stage children.

Rabbi M. M. Eichler, of Temple Ohabei Sholon, preached a sermon on Israel last week.

The will of Mrs. Agnes Booth was filed at Dedham last week. To her husband, John B. Schoeffel, manager of the Tremont, she left the proceeds of a life insurance of $5,638, and the proceeds of another to her sons, Junius B. and S. Dey. She left all her real estate for the benefit of her husband and sons, and to her husband all her jewels, save a diamond and turquoise ring to her niece, Elizabeth Walters; a diamond heart to her son, Junius, and a diamond sunburst to his brother.

Lotta Crabtree, the former actress, and owner of the Park, Hotel Brewster, and other property in Boston, is the ninth richest person in Boston, and only one woman pays a larger tax than she. Her fortune is assessed at $1,338,000.

Mrs. Kate Douglas Wiggen has been elected an associate member of the Drama Club of Radcliffe, and she entertained the president, Florence J. Lewis, at a performance of Rebecca of Sunnybrook Farm.

The Daughters of the Revolution did not have their benefit for a memorial fund, as had been planned for last week. Transfers from one house to another were found necessary, and finally the Daughters called it off and refunded money.

Lily Carthew gave a reading at the Danielson House last week and now she has gone to Northampton for a fortnight with her sister, who is a freshman at Smith College.

There were quite a number of theatrical people present last week at the funeral of William O. Vinal, who was for a long time ticket taker at the Colonial, and, during the Summer, at the American League Ball Grounds. Before that he was at the Tremont for many years at the door and had a large circle of friends. He died after a long illness.

Ben-Hur will not come to the Boston as soon as planned, for the engagement at Philadelphia has been extended.

For the first vaudeville bill of the new continuous policy at the Bowdoin Square the engagements are the Maugran Troupe, Madame Diaz, Billy Farnum, Clark Sisters, Burns and Fulton, Rice and Walters, Walby and McVeyl, Miller and Princeton, Natalie Nomendic, Lawton, and moving pictures in abundance.

Lole Fuller's Ballet of Light is retired for one more week at Keith's, with Irene Franklin as the other topliner.

R. A. Roberts in Dick Turpin leads the bill at the American Music Hall. JAY BENTON.

PORTLAND, ORE.

Hattie Carmontelle's Work Pleased—Henry Hall and Charles Herman Divided the Honors.

Max Figman in Mary Jane's Pa opened at the Bungalow 9 for three performances and pleased good business. The principals were especially fitted to the merits of the play and the supporting co. with Max Figman and Helen Lackaye, materially aided in the success of the production. Bailey and Austin in The Top o' th' World followed 12-16. The chorus had both grace and beauty and the offering proved very attractive. David Warfield 17.

Beverly of Graustark was the attraction at the Baker for the week opening 9, which did the banner business of the town, playing to capacity houses all week. In the role of Beverly Calhoun, Gertrude Fowler was delightful and refreshing, contrasting the lively, brisk American girl strongly with the ladies of the courts of the old world. Next in line for honor was Raymond Whitaker in the romantic role of Prince Danton in disguise, and the love scenes between these were very fetching. Edith Shayne, as Princess Yetive, also shared honors with these two, as well as Thomas V. Morrison, who played the surly old General Marianx, but the bright and shining star of the performance was Hattie Carmontelle in the role of Aunt Fanny, the old colored "mammy." Rose Melville in Sis Hopkins follows.

Booth Tarkington's The Man from Home appeared at the Portland with an excellent cast throughout, headed by Henry Hall in the role of Daniel Voorhies Pike. The quiet, smooth manner in which Mr. Hall depicted this role was a delight from beginning to end, and it is hard to imagine how William Hodge himself could have pleased better. The next strongest work in the performance was that of Charles D. Herman as the Grand Duke Vasilivitch. So perfect was Mr. Herman's delineation of this character that his work deserves mention on an even basis with the star. As Ethel Granger-Simpson, Mary Elizabeth Forbes was always pleasing, winning and pretty. Others prominent in the cast were H. Reynolds, as the Earl of Hawcastle; Emma Meffert and the absurd character creation of Vaughn Trevor's Almeric St. Aubyn, and John Martin as Ivanoff. The attraction played to fair business, though not at all to what it deserved. Florence Roberts in The Transformation 16.

That famous story of French court life, Du Barry, dramatized by Jerrold Shepard, appearing as it does for the first time in stock, made a hit the week of 9 at the Lyric, produced by the Athon Stock co. The production was good and played to good business all week. Thorns and Orange Blossoms 16.

JOHN F. LOGAN.

COLUMBUS.

A Man's World Strong in Plot and Construction—Colonial Stock Season Opens.

Rachel Crother's wonderful play, A Man's World, played by Mary Mannering and splendid co. attracted four capacity audiences to the Colonial starting 17. Miss Mannering was never better, and her interpretation sincere and convincing. The difficult part, played with consummate art, permitted her to run the gamut of emotion and showed her to Columbus theatre lovers as the really great actress she is. The play itself is tremendous in plot, construction and moral. Each of the entire co. of eight deserves mention. Helen Ormsbee, Charles Richman, and John Saimpolis especially. Arthur Berthiet, Therese Dale, John Cumberland, and Mark Short were all excellent. This play at James V. Howell's Colonial was followed for three days by Blanche Ring in The Yankee Girl. Underlined are Edgar Ely in Billy and Charles Cherry in The Bachelor.

Manager Howell has selected a splendid co. for the stock season, which opens at the Colonial 31. A. H. Van Buren and Florence Smythe will play leads. Paul Warren, second man; Edwin Evans, juvenile; Ed Haverly, characters; A. T. Dimwell, general business. Grace Franklyn Lynch, second woman; Fannie McIntyre, character; Carey Lee, general business. Fraunie Fronholz, light comedian; James A. Bliss, comedian; Wilbert De Rouge, general. T. D. Driggs will be stage-manager and Charles Brokate stage director. The co. will open in The College Widow.

It will be remembered that Manager Howell demonstrated his ability at running a stock house last year, when in the face of many opinions to the contrary he "won out" and produced a splendid co., and ended the season with his coffers overflowing. Mr. Howell has secured some of the best of the available plays, and is determined to make this season mark an epoch in local theatre stock history.

Henry W. Savage came to this city to witness the production of Miss Patsy at the Great Southern. G. P. Huntly, Jr., in Kitty Grey drew big 22. Many good attractions are underlined for the following week:

It is possible that popular vaudeville will be installed at the Gayety, commencing Feb. 1. Burlesque with the "lid on" has not been a very paying venture locally.

St. Elmo and Checkers divided the week of 17 at the High Street. JOSEPH B. HAGUE.

SAN FRANCISCO.

The New Columbia Made a Good Start—St. Elmo Drew Good Business.

Olga Nethersole at the Van Ness was warmly received by a very satisfactory house 10, in spite of the fact that other important attractions opened on the same evening. The Writing on the Wall was well received, having been portrayed by an excellent co., consisting of Harrison Hunter, Olga Nethersole, Joe Wallace, Lillian Stafford, Hamilton Mott, Charlotte Tittell, James B. Ross, Albert Perry, Frederick Browne, and Miss Arnoldi.

The New Columbia, emblazoned with light, gave its initial performance 10, with William Crane in Father and the Boys. The house was crowded to overflowing and sociability rather than serious attention to the play seemed to be the order of affairs. Mel Marx appeared before the curtain, and related how his firm had planned the New Columbia and what their hopes for the future were. After him, Mayor McCarthy, the newly elected, was introduced, and occupied the stage for a number of minutes. Telegrams were received from Rose Stahl, who turned the first shovelful of earth for this new theatre, and from Blanche Bates, who rose to prominence at the Old Columbia. The house is considered one of the prettiest in the United States. Mr. Crane had with him the following co.: Forest Orr, Sidney Blair, Louis Massen, Percy Brooke, John P. Brawn, Scott Dalley, Arthur Holman, John May, Edward Donnelly, Margaret Dale, Vivian Martin, Elsa Payne, Mildred Marshall, Margaret Marshall, and Adele Clarke.

The Alcazar, in spite of the excitement that existed elsewhere, produced St. Elmo 10, and the house was very satisfactory. Very many have been anxious to see this play, and the week's business was more than satisfactory. All on Account of Eliza will be the next production.

Harry Lauder, at the Dreamland Rink, on evening 10 inaugurated one of the biggest successes that San Francisco has ever seen. The house, the capacity of which is about 3,000, was completely filled during every evening and every afternoon. Mr. Lauder fulfilled every expectation, and nothing but Scotch airs can be heard hummed about the streets. Mr. Lauder was not alone, and the other numbers were stars and received sincere applause. With Mr. Lauder are his orchestra, Monsieur Cyrano, the celebrated juggler; Mlle. Beethe, Hungarian violiniste, who made a personal hit; Julian Eltinge, who received encore after encore, and the Marinba Musicians.

The Princess did very satisfactory business with Kolb and Dill as stars, presenting Higgledy Piggledy and the College Widower. Mr. Dill has conceived the idea of opening a floating theatre, located in Alameda.

The Wolf at the Savoy attracted a great deal of attention, with Andrew Robson and a very excellent supporting co. Commencing matinee 16, Brewster's Millions was offered with Royal Tracy.

Sembrich gave concerts on 9-13 to crowded houses at the Garrick, and on evening of 19 La Forge's Chopin recital was given.

The suit of Dick Jose against the San Rafael authorities for restraining his play, Fourth of July, has been submitted to the Court. No decision has yet been given. The town authorities of San Rafael prevented him from playing at the theatre, claiming that the house was in a dangerous condition, and that it might fall in if a large audience assembled there.

The corner-stone for Morris' new American Music Hall was laid at 12.30 12. Harry Lauder handled the trowel, and William Morris, Walter Hoff Seeley, and Mrs. Lauder surrounded him, while the Lauder special orchestra and the dense crowd enlivened the scene.

A. T. BARNETT.

TORONTO.

J. E. Dodson and His Company Gave Entire Satisfaction—David Higgins Popular Here.

An unusually attractive week of opera comique in Toronto was furnished 17-22 by the Hammerstein Opera co. at the Royal Alexandra. Lalla Miranda and Signor Pignataro bore the burden of the work, but they were ably assisted by a well balanced and really good chorus. During the week the co. presented Lucia, Faust, Mignon, and Les Dragons de Villars, in the latter Lava, Dufour, and Devries won special favor. Viola Allen in The White Sister 24-29.

One of the most interesting and entertaining plays that has visited this city since the new year was J. E. Dodson in The House Next Door at the Princess Theatre. Capacity houses greeted this production, and Mr. Dodson was the recipient of much sincere and well earned applause. Frank Losee also played his part to entire satisfaction of the audience. The cast included Olive Temple, Frances Marinoff, Regan Hughston, Ruth Chester, J. Malcolm Dunn, and Laura Atwood, and indeed it may be said that each proved to be a very important part of the whole. Cohan and Harris' Minstrels 24-29.

David Higgins in His Last Dollar made many friends here a year or so ago. This week he renewed old acquaintances, and made many new ones at the Grand Opera House; in fact, so popular did he prove himself that as a result the management found it quite impossible to accommodate the patrons. 'Way Down East 24-29.

CHESTER E. IRONSIDE.

SAN ANTONIO.

Mrs. Carter in Vasta Herne Proved a Treat—Jessie Mae Hall Appeared to Advantage.

The Grand Opera House had only two attractions to offer 10-15. The Golden Girl 13, 14 pleased good sized houses at five performances, and it is understood that they have been booked for a return engagement. Mrs. Leslie Carter 15 in Vasta Herne, in which the work of the star was beyond criticism, and the offering a treat of unusual merit. Lilly Cahill, of this city, was in the cast, and pleased her many friends here. Yiddish Opera co. 18, 19. Grace Van Studdiford in The Golden Butterfly 20. The Flower of the Ranch 22, 23. Servant in the House 24, 25. The Climax 26-29. Round Up 30-1.

The Al. Trahern Stock co. at the Empire presented a comedy farce, Brown's in Town, 9-15, to medium and good business. In this bill Jessie Mae Hall appeared to good advantage, it having been her starring bill for several seasons. Balance of the co. were all good. This is the first farce that the Trahern co. has presented, and it met with such success that Manager Trahern thinks of presenting another during his engagement here. Belasco's The Wife 16-22. HADEN F. SMITH.

NEWARK.

Charles Ross in The Love Cure Well Received—Vivian Prescott Made New Friends.

The Love Cure was presented at the Newark 17-22 to crowded houses. Charles J. Ross, just as handsome as ever, gave delightful performances. Mr. Ross is a great favorite among the Newarkers, was well received, and has never put a more admirable characterization to his credit than is his impersonation of Torelli. Elsie Bowen, although laboring with a severe cold, was pleasing. The best singer of the co. was Craig Campbell, who recently forsook the church choir for the stage. His singing raised the performances to a higher artistic plane, and received much merited applause. Alice Hosmer as the comic old woman, Thomas A. Walsh as the latter's husband, Fred Frost as the Elder Blair, Florence Reid as Mildred gave valuable aids to the success of the performances. Henrietta Crosman 24-29. Ben-Hur 31-Feb. 5.

Sal, the Circus Gal, one of Owen Davis' melodramas, crowded the Columbia 17-22. The co. met all requirements. Vivian Prescott as Sal scored a great hit. Harry Hammel as the villainous Cameron, and Leilia E. Davis as Laura Hendrix made the characters as obnoxious as possible. Margaret Meredith as the strong woman created much merriment. The balance of the cast won approval. The Girl from U. S. A. 24-29.

The Burton Holmes Travelogues, delivered by Wright Kramer, pleased a large audience at Wallace Hall 18. The subject was "Old Japan," and proved highly interesting. Java 25. Paris Feb. 1.

The Star Show Girls in a two-act musical satire, entitled The Seminary Maids, provided a fine entertainment for the patrons of Miner's Empire 17-22. John T. Baker as the village pest, Glynn Nicodemus as Si Slocum, and James C. Dixon as Deacon Elderbush gave fine performances. Others featured were: Williams and Walker's Chocolate Drops, King and Bailey, Lew Adams, Dan Anderson, and Ruby Reynolds. Washington Society Girls 24.

The Aborn Brothers have arranged for a Spring season of English grand opera at the Newark Theatre, beginning April 25 and to continue until the opening of the Summer season at the Olympic Park. The co. will be larger and better than ever, and a number of grand operas, which have never been heard in this city at popular prices will be given. Besides many of last season's favorites several new singers have been engaged, including Adelaide Norwood, Lois Ewell, and Ottley Cranston. The Aborn Brothers have secured the rights from Victor Herbert and Henry Blossom for the production of Fritzi Scheff's Mlle. Modiste, and have purchased the entire scenery and costumes, a prominent prima donna is being negotiated with for the title-role, and the production will be sent on tour the coming season. William D. Waldron, formerly of Keith and Proctor's Twenty-third Street Theatre, Harlem Opera House, and Union Hill, is now treasurer of the American Music Hall, and is making a host of friends among the patrons.

Sam A. Scribner's co. packed Waldmann's Opera House 17-22. A two-act musical farce, Oh, You Woman! pleased. A good cast, including Anna Brenden, Edward Lovette, Robert Zeno, Lydia Jarsy, Michael McDonald, Tom Hayden, Lillian English, Mae Rose, Carrie Behr, Sam Sidman, Borden, Zeno and Hayden, and the Brianza Trio. Bob Manchester's Crackerjacks 23. GEORGE S. APPLEGATE.

INDIANAPOLIS.

Bert Baker Featured at English's—The Forepaugh Stock Company's Work Pleased.

The Winning Miss, with Fred Mace and others, pleased fairly well at English's, 13. Honeymoon Trail, seen here last season with another co., followed for three performances 14, 15. Bert Baker was featured as Dennis Mason, the bean manufacturer. The White Squaw was the attraction for three performances 16, 19. The House That Jack Built (amateur) 21, 22. Arsene Lupin 24-26. Blanche Bates in The Fighting Hope 27. Herbert Kelcey and Effie Shannon in The Thief 28, 29.

The Forepaugh Stock co. at the Majestic 17-22 offered When Knights Were Bold, Francis Wilson's former success, which had never been seen here. It proved a popular choice and a big laughing hit. Ainsworth Arnold handled Wilson's role with much success. Lucille Spinney, as Rowena; James Hayden, as Widdicombe; Florence Coventry, as Miss Isaacson, pleased. The Regeneration 24-29.

The Newlyweds and Their Baby played a successful week's engagement at the Park 17-22. Via Wireless 24-29.

Two songs, "In the Vicinity of My Affinity" and "My Sunday Girl," music by Mrs. Nellie S. Carter and words by Earle C. Jones, both of this city, have just been issued by the publisher, Will H. Aufderheide. The music is bright and catchy and the words are dashing and up-to-date.

Mrs. Lucy Leach, for thirty years associated with the Grand Opera House, and for many years custodian of the theatre, died suddenly shortly before noon 15 in the Grand Block. She had been ill for almost two months. Mrs. Leach was well informed regarding theatrical affairs and had a remarkable collection of autograph photographs and programmes of performances she had witnessed.

PEARL KIRKWOOD.

BUFFALO.

The Watcher Pronounced a Success—Aitkin Lawrence Scored a Hit.

George Arliss in Septimus drew large and fashionable houses 13-15 to the Teck, and this clever actor proved his wonderful versatility in the name part.

Cora Maynard's latest play, The Watcher (originally produced under the title of The Awakening), was the attraction at the Teck 17-19. The play is in four acts, and is founded on spiritual love. Percy Haswell as Vivian Kent has the principal part, and has never done anything better. Cathrine Countess was excellent, as well as the entire cast, which numbers but six people. The play scored a decided success.

The old-stand-by, 'Way Down East, without Phoebe Davis, was at the Star 17-22.

Aitkin Lawrence in Graustark repeated the success of last season and packed the Lyric week 17. Mr. Lawrence is well and favorably known here, and he was kept busy during his stay in town.

The Phantom Detective was at the Academy week 17.

Tilly Koenen, the Dutch contralto, was heard here 14 to a well pleased house.

P. T. O'CONNOR.

THE THEATRES IN PHILADELPHIA

An Extended Engagement—Elsie Janis and Eleanor Robson Successful in Their Plays and Socially—Rip Van Winkle by a Stock Company—Ben-Hur and Other Offerings.

PHILADELPHIA, Jan. 24.—The Follies of 1909, at the Chestnut Street Opera House, "turned 'em away." The engagement has been extended another week. This attraction could stay here for an indefinite period. It appears to appeal to the amusement seeking public. It has almost everything in it to make it pleasing to those who are after pleasure. This, too, without the presence of the beautiful Annabelle Whitford, who, according to report, is not to return to the cast of the Follies, but, instead, will go to for vaudeville. Eva Tanguay is a whole show in herself—that must be admitted. But there are others in the Follies; among whom may be mentioned Bessie Clayton, Arthur Deagon, Billie Reeves and William Bonelli. Each is an artist. The Candy Shop will follow the Follies, the engagement being for two weeks.

Sam Bernard's engagement in The Girl and the Wizard was just a week longer than it should have been. There were too many other new attractions with which to successfully cope. Bernard closed here Saturday night. Sam need not feel that he has lost any of his popularity in Philadelphia, even if his last week here did not crowd the Lyric. He simply met the fate of others, equally prominent, who "over stayed" their time. Frances Starr in The Easiest Way succeeds him this week.

A Gentleman from Mississippi is doing a better business now than it did the first week it was presented in this city. Why? Because the merits of the play, as well as its artistic interpretation by Thomas A. Wise and Douglas Fairbanks and their associates, are becoming more widely known.

The popularity of Elsie Janis was fully attested last week at the Garrick by the warmth of the reception accorded to her by her many friends in this city. Miss Janis was entertained socially during the week, one of the events being the dance of the class of 1912 of the University of Pennsylvania.

Eleanor Robson, who appeared in The Dawn of a To-morrow at the Adelphi, also received social honors during the week. She was the guest of the Cushman Club, in which she is greatly interested, at a tea given in the club rooms last Friday afternoon. The Dawn of a To-morrow was fairly well received in this city, but more was thought of the cast, headed by Miss Robson, than of the play. This week, Walker Whiteside in The Melting Pot comes to the Adelphi.

Elsie Ferguson in Channing Pollock's comedy, Such a Little Queen, remains at the Broad this week. Then will come John Drew for two weeks in Inconstant George.

The return visit of Ben-Hur for two weeks at the Forrest has proven an artistic success. The production is on an elaborate scale, is splendidly staged, and has a most efficient cast, including Richard Buhler as Ben-Hur, Mitchell Harris as Messala, Anthony Andre as Simonides, Frank Weston as Iderim, Alice Haynes as Esther, Eleanor Moretti as Iras, and Maude Beam Stover as Amrah. The play will remain this week.

Rip Van Winkle, the version used by the late Joseph Jefferson, was produced last week at the Chestnut Street Theatre, with Thomas Jefferson, a son of the original Rip, in the leading role, supported by members of the Orpheum Players; or, in other words, the regular stock company of the Chestnut Street Theatre. Stage-Manager Percy Winter saw that the play was "put on" in the usual Jeffersonian style, and his selection of the cast was such as to fully demonstrate his thorough knowledge of its requirements. Marion Barney was the Gretchen; Kathlene MacDonnell, the Meenie; Peter Lang, Derrick; Edwin Middleton, Cockles; George D. Parker, Hendrich Vedder, and Leonie and Viola Flugrath, Little Hendrich and Little Meenie. The support given to Mr. Jefferson was in every way satisfactory; but it was in his own impersonation of a character, which, if not exactly created by his distinguished father, was made famous by him, in which interest centred. And that impersonation was an imitation of the old "Joe" Jefferson in Rip. But it was a decidedly clever one, even to those who had witnessed the elder Jefferson in the part. To the present generation, which could not make comparisons, Thomas Jefferson's portrayal of the character was artistic, finished, convincing, enjoyable. The production, on the whole, can be accredited another success by the Orpheum Players. This week, Jim the Penman.

The Third Degree comes to the Garrick this week, and is expected to remain for four weeks, when it will be followed by The Traveling Salesman.

Where There's a Will is underlined for the Broad for week beginning Feb. 14.

The Barrier will be the attraction at the Forrest for two weeks, beginning Jan. 31.

Chestnut Street Opera House offerings: Jan. 24, Richard Carle in Mary's Lamb; Jan. 31 (two weeks), The Candy Shop; Feb. 14 (two weeks), The Harvest Moon.

A special matinee was given at the Chestnut Street Opera House last Thursday by Loie Fuller and her Muses. Miss Fuller did not do very much toward contributing to the programme, the work being left to her principal assistants, Irene Sanden, Gertrud Van Axen, and Orchidee. Miss Fuller appeared only in the final ten minutes in her Ballet of Light. She was not greatly missed, for her assistants gave a most attractive performance.

The benefit matinee of the Theatrical Mechanics' Association at the Chestnut Street Opera House last Friday was a success, artistically as well as financially.

Eva Tanguay has a new song, "M-u-r-p-h-y," which she will introduce in The Follies of 1909 to-night. She is said to have written it herself.

In the Bishop's Carriage had a successful production at the Girard last week. The play was strongly cast and effectively staged. This week, David Copperfield.

When Old New York Was Dutch, with Al. H. Wilson in the leading role, made a big hit last week at the Grand. This week, Paid in Full.

Under Southern Skies crowded the National all of last week. The presenting company was efficient. This week, Uncle Tom's Cabin.

This week's bill at Keith's is headed by Valeska Suratt in a Parisian playlet by Paul Potter, entitled The Belle of the Boulevards; Mr. and Mrs. Mark Murphy in Clancy's Ghost, Lasky's Imperial Musicians, Henri French, Gus Williams, the Dixie Serenaders, and Hersog's stallions.

JAMES D. SLADE.

LOUISVILLE.

Burr McIntosh Delighted Large Audience—A Woman's Way of Especial Interest Here.

Burr McIntosh, expert photographer, lecturer, magazine editor, and A Gentleman from Mississippi 17-19 captured the large audiences which filled Macauley's Theatre. Perhaps the Southern sentiment that runs through the play like a sweet familiar melody had something to do with the enthusiasm evoked by the performance. Mr. McIntosh was assisted in the task by an excellent co., which shared with him the honors so liberally bestowed. In the co. were: Will Deming, Charles Steadman, Henry Pemberton, F. A. La Duke, W. Walcott, Harry Stubbs, Harry S. Robinson, Mrs. Genevieve Kane, Mary Moran, Evelyn Moore, Beulah Watson, Ella Aubry, and Madge Farren. Business fine. Sale of seats for Grace George in A Woman's Way indicates crowded houses. Blanche Bates in The Fighting Hope 24-26.

Blanche Ring in The Yankee Girl, assisted by a good co., had large business at the Masonic 17-19. Miss Ring is a prime favorite with Louisville theatregoers, as was evidenced during this engagement. Mrs. Dallas Welford in Mr. Hopkinson 20-22. Charles Cherry in The Bachelor 24-26.

Pepito Arriola, the Spanish boy pianist, is underlined for a return engagement at an early date, under the management of James B. Camp.

The offering at the Avenue 16-22 was David Copperfield. Business good. Next, The Man of the Hour.

Matt J. Winn, ex-manager of Jockey Club Park and promoter of big Summer amusement ventures, has returned to Jaures, Mexico, where he has large racing interests.

A playlet, Bonnie Prince Charlie, is to be given by aspiring Scotchmen on the Burns anniversary celebration.

The marriage of June Stone and Lillian Durham, leading lady of The Sunny Side of Broadway co., had a distinct local interest from the fact that Stone, who at one time was on the stage, is the son of a high official of a Southern railroad, with headquarters here.

Lew Simmons, the old-time minstrel and baseball magnate, was the recipient of much attention from old friends while here doing a blackface act of decided merit at the Mary Anderson.

Jappyland, the operetta, that is to be presented by society people for charity, is being rehearsed by Thelma Gilmore, formerly of the Henry W. Savage Opera co.

Colonel John H. Whallen, of the Buckingham Theatre, is an interesting convalescent after a severe attack of grippe.

William A. Brady will be a Louisville visitor during the stay at Macauley's in A Woman's Way of his wife, Grace George. Special interest attaches to the play from the fact that Thompson Buchanan, the author, was formerly a well known newspaper writer located in Louisville.

CHARLES D. CLARKE.

OMAHA.

Attractive Bills at the Boyd—Herman Timber Made Them Laugh.

The Boyd had a bunch of good things starting with De Wolf Hopper in A Matinee Idol, which was enjoyed by a large sized audience 12. Mr. Hopper was just as amusing as ever and supported by a well chosen co., headed by Harriet Burt. Berta Mills had a sweet voice and George Mack was quite amusing. Fritzi Scheff 14, 15 in The Prima Donna was also well received. Perhaps her play is not quite as popular as Madame Modiste, but there were several good chorus numbers and this attractive little lady was in excellent voice. Brewster's Millions opened a whole week's engagement 16 and both the leading members of the co. and the stage manager came in for hearty applause. Louis Kimball, as Monty Brewster, was excellent. Bessie Woodburn, as Peggy, and other leading parts were also well filled. Manager Woodward has The Traveling Salesman 23-26. The Prince of To-night 27-29.

The Convict's Sweetheart opened a three-night engagement at the Krug 13, to fair business. The co. was adequate and the stage settings good. Quite the largest business of the week is being done at the Krug by Stair and Havlin's School Days co., which not only opened to capacity, but turned many away. Herman Timberg was the leading laugh producer, and all the girls and boys were very popular. The engagement is to last for a week and will be followed by The Lion and the Mouse week of 23, at popular prices.

At the Gayety the William Grew Stock co. of St. Joseph gave a good presentation of The Invader 15. This was followed by Robie's Knickerbocker Extravaganza co. week of 16. The house was crowded every evening and the popular priced matinees were also well attended. The specialties were quite good.

J. RINGWALL.

CLEVELAND.

First Presentation of Just a Wife Found Favor—Bills of the Week.

The Colonial was favored with the premiere production of Eugene Walter's Just a Wife 17, which was very well produced and well received. Mr. Walters was present, as was also David Belasco. William Faversham in Herod 24-29.

James K. Hackett was accorded a generous reception at the Euclid Avenue Opera House 17-22, when he presented Samson to a well filled house. A Gentleman from Mississippi 24-29.

The Prospect, formerly Keith's, had Trilby as the bill 17-22, presented by the new Prospect Players. The Heart of Maryland 24-29.

Bert Williams in Mr. Lode of Koal was the attraction at the Lyceum 17-22. Lena Rivers 24-29.

Monte Cristo was the bill at the Cleveland 17-22, followed by The Phantom Detective 24-29.

WILLIAM CRASTON.

NEW ORLEANS.

Helen Weathersby Made Most of Her Opportunities—Some Legal News.

The Round Up, a melodrama of Western life, was the drawing card at the Tulane 16-22. The play proved an attractive one, and a competent co. interpreted it. Rapley Holmes, Albert Phillips, and Grace Benham are the principals in the cast, and are people of ability. Lillian Russell 23-29.

Mrs. Wiggs of the Cabbage Patch, which has been seen here repeatedly, was the attraction at the Crescent 16-22. The play seems to have lost none of its attractiveness. Helen Weathersby as Mrs. Wiggs was well suited to the role, and made much of its many opportunities. The balance of the cast was satisfactory. The Girl from Rector's 23-29.

Jules Layolle's French Opera co. continued to enjoy excellent patronage. Le Pays de L'Or was given its initial performance to a crowded house 16. La Traviata and La Navarraise were presented as a joint bill 18. In the former Miss Rolland scored a distinct triumph. Rigoletto 20, and Aida is in active rehearsal. It is now definitely known that Mr. Layolle will continue the management of this house for the season of 1910-1911. There was a rumor current that Hammerstein is seeking to enter this operatic field, but is evidently out of it now that Mr. Layolle's lease is renewed.

The Acme Burlesque co. opened an engagement at the Dauphine 16. The personnel of the co. is practically the same that heretofore did business at this house under the name of the Wayne Musical co. Fred Wayne, Loretta Marshall, and a fair co. give an entertaining performance. Millie De Leon, the girl in blue, is an additional feature and a good dancer.

The reversal and setting aside of the verdict obtained by the State in the Civil District Court of the Parish of Orleans, in the cause entitled State of Louisiana vs. Board of Administrators of Tulane Educational Fund and Tulane Improvement Co. The verdict in the lower court was to the effect that the lease granted by the board was illegal, etc., and should be annulled. The Appellate Court thought otherwise, and sustained its legality in every respect, and exonerated all parties thereto of unfair dealing. The greater part of the ground involved in this lease is now occupied by the Tulane and Crescent theatres on a ground rent of ninety-nine years, and had the Court sustained the annulment of the original lease their ground rent tenure might have been impaired.

J. M. QUINTERO.

SALT LAKE CITY.

Primrose's Minstrels Stirred Memories of the Past—Willard Mack's Company a Strong One.

At the Salt Lake Theatre Primrose Minstrels 13 to good house, giving a taste of the old time minstrelsy. The dancing of Mr. Primrose is always neat and pleasing, and stood for several recalls. Madame Rascally's Band never fails to convulse the house. The Yiddish Players 18, 19.

At the Colonial The Virginian has drawn excellent business all the week. Marshal Farnum, as Trampas, was very good. Mabel Wright was sweet and convincing as Molly Wood. Co. generally good. Pauline Hall and Will Archer in Wildfire 16-22.

The Willard Mack Stock co. at the Bungalow is one of the best—if not indeed the best—stock co. we have had since the palmy days of Tim Frawley's co. at the Grand, when Blanche Bates was being "broken in," and Harry Corson Clark was climbing up the stairs, when Madge Carr Cook, Jennie Kennark, Will Ingersoll and all those were feeling their way to greatness. Maude Leone, the new leading woman, speaks with delightful distinctness, something which is becoming a lost art with many stage people. Arling Alcine, Fred Moore and Fred Allen, James Rennie and others make a well balanced organization. Business has been good ever since the opening, which was packed. Lord and Lady Algy 9-15. The Morals of Marcus 16-22.

The Grand, under the new regime of Uncle Dick Sutton, has done only fair business at the new low prices. The co. is very good for the money and several have made friends, especially Helen Barham, Don Mullaly, Cora Morris, Robert Haslett and Fred Doty. Former Manager A. R. Jensen has been permanently engaged to take local charge of the house. Vaudeville turns are given between the acts.

At the Shubert the only offering in a fortnight was Madame Terese Carreno in a superb piano recital to a large and enthusiastic audience 17. A report that the Shuberts would give up the house in Salt Lake is strongly denied by Mr. Bacon and the bankers interested in the house, who declare they will not desert Salt Lake, no matter what other cities they may drop.

C. E. JOHNSON.

ST. LOUIS.

Kyrle Bellew, Eddie Foy, Victor Moore and Florence Gear Pleased—Shakespearian Contest.

ST. LOUIS, Jan. 24.—In The Builder of Bridges Kyrle Bellew played a week's engagement at the Olympia.

Eddie Foy burlesqued with tremendous results in Mr. Hamlet of Broadway at the Garrick last week.

Victor Moore appeared at the Century in The Talk of New York to large audiences.

The American offered Florence Gear in Fluffy Ruffles last week.

The Imperial Players reproduced their own version of Oliver Twist at the Imperial with a large degree of success. William Josney appeared as Bill Sykes opposite Ethel Clifton as Nancy. They brought much strength to the production. Other players were suitably cast.

Havlin's presented The Creole Slave's Revenge, a rapid melodrama. The play was well presented by a large and capable company. Edith Tressider played convincingly the leading role.

The German Stock company presentnd Adam and Eve, by Jacobson. Hanna Mussens played the role of Eve to Paul Gedring's Adam. Adam and Eve, foster brother and sister, whep grown up, learn that they are the children of a rich man, and thereby hangs the tale. The remaining players were very well cast.

Bills this week: Olympic, Boston Opera company; Century, Honeymoon Chorus; Garrick, Marie Dressler in Tillie's Nightmare; American, Newlyweds and Their Baby; Imperial, Camille; Havlin's, Pierre of the Plains.

A contest has been announced for boys and girls under sixteen to recite Hamlet's soliloquy before Eddie Foy on Friday, 21. Letters are pouring in from all quarters, testifying to the following of the Dane.

FREDERICK L. DOYLE.

PROVIDENCE.

Capacity of the Opera House Taxed to the Utmost—A Week of Good Business.

The Shakespearean season was inaugurated at the Opera House 20-22, with E. H. Sothern and Julia Marlowe in a joint engagement, under the most favorable conditions. The house was taxed to its capacity and a glowing tribute was tendered by the large audience. Mr. Sothern and Miss Marlowe were at their best and deserved all the praise possible for an accurate characterization of their roles. The programmes were: Romeo and Juliet, The Taming of the Shrew, Merchant of Venice, Hamlet. Dick Whittington is to follow 24-29, with the usual matinees.

Richard J. Jose in Silver Threads went way above all expectations at the Empire 17-22 and filled the house at each performance. The play was wholesome and entertaining and with his excellent tenor voice Mr. Jose rendered some fine selections. Mae Ward in The Cash Girl 24-29.

Fads and Follies at the Westminster 17-22 also did a land office business. Roger Imhoff has the leading comedy role and there is not a dull moment while he is on the stage. The olio also contains some big acts and on the whole the bill is one of the best seen at the house this season. The Lid Lifters 24-29.

The booking of Constance Crawley in Justification at the Imperial for 1-22 did not materialize, and in consequence thereof the house was dark during the week. His Name on the Door will open 24 for an engagement of a week.

Manager Lovenberg, of Keith's, delights in catering to his patrons and is scheming most of the time to add to the conveniences which he has already installed. His latest innovation is the sanitary drinking cup, which the water boys pass, which after being used once is destroyed.

Managers Spitz and Nathanson, of the Empire, write from California that they are having the trip of their lives. They are fortunate in having such an able business manager as Sol. Braunig to act for them during their absence.

HOWARD F. HYLAND.

MONTREAL.

Maxine Elliott Opened to Good Business—Comedy Pleased Many at the Academie.

Maxine Elliott opened at the Princess 17 to good business in Deborah of Tod's, a dramatization by Mrs. Henry de la Pasteure of her novel by the same name. Miss Elliott looked charming and gave a satisfactory performance of a part which gave her but few opportunities. The supporting co. was excellent and to the clever all round work is due the interest that was taken and the applause that was given. Notably good work was done by O. B. Clarence, Arthur Whitby, Muriel Godfrey-Turner and Rose Kelly. The Weaker Sex 19-22. Dockstader's Minstrels 24-29.

At the Academie Pierre Wolf's charming comedy, Le Secret de Polichinelle, was given by the stock co. M. Rouviere, as Jouvenel and Madame V. Schuller, as his wife, gave two splendid performances. La Petite Citroux did clever work as the child Robert. Messrs. Cosset and Fleury and Mesdames Kosta and Boussillion are all deserving of mention. Sire 24-29.

At the Francais The Gambler of the West drew packed houses at night 17-22. The play is of the usual sensational type, in which possibility and probability play very little part, so long as the curtain comes down on a sensational climax and a number of revolver shots. It was well staged and as a whole capably acted. Charles Y. Keane, as Mike Clancy; Madeline Clark, as little Great Bear; Augusta Durgeon, as Sal; Ralph Ash and Pollie Holmes did specially good work. Dublin Dan 24-29.

Les Filles du Forcat is the bill at the National, an interesting melodrama, well staged and acted.

W. A. TREMAYNE.

MINNEAPOLIS.

Jack Hazzard and Helen Wilton Did Good Work—Next Week's Bills.

At the Metropolitan the week was filled with two excellent productions, the original New York cast in The Climax and Fritzi Scheff in The Prima Donna. The Climax introduced Leona Watson, Effingham Pinto, Howard Lange and Thomas Fallon and won great praise. The Prima Donna played to crowded houses and Jack Hazzard's work as the German well deserved recognition. In the co. was Helen Wilton, one of the most popular members of the Lyric Stock co. last season. Next week Portlina in The Soul Kiss and The Old Homestead.

The National Grand Opera co. in repertoire played to fairly good houses at the Lyric. Next week, Bertha Galland in The Return of Eve.

At the Bijou The Girl and the Detective, with Susanne Rowe in the leading role, thrilled the devotees of melodrama. The Clansman will follow.

Charles Lindholm and Joseph Creaghan, who won much success with the Princess Stock co., appeared at the Unique in a playlet, The Man from Minnesota, and scored heavily. They were well supported by Louis La Valle, Myra Kelly and Ivy Stutts.

CARLETON W. MILES.

TOLEDO.

Gertrude Quinlan and Francis Ring In Miss Patsy—Payeen Stock Drew Good Houses.

Miss Patsy, with Gertrude Quinlan, Francis Ring and an excellent cast, was the offering at the Valentine 17, 18. Kitty Grey 19. George Arliss 21, 22. Goddess of Liberty 24. Gentleman from Mississippi 31-Feb. 5.

Thurston, the magician, entertained at the Lyceum 16-19. Uncle Dave Holcomb 20-22. Checkers 23-26. McFadden's Flats 27-29.

At the American the Payeen Stock co. presented Jim, the Westerner, 16-22. The Trouble Maker 23-29. Business good.

Auditorium dark.

The Parisian Widows pleased large houses at the Empire 16-22. Hasting's Big Show 23-29.

E. M. HERR.

TACOMA.

Only One Attraction Reported This Week—Manager Herald Interested in Aviation.

Bernard Daley in Sweet Inisfallen 15, 16, played to light business at the Tacoma. The piece was well staged, and the singing of Mr. Daley was particularly pleasing.

Manager C. H. Herald has gone to Los Angeles with Nat Goodwin to look at flying machines.

FRANK E. COLE.

AROUND VARIOUS CIRCUITS

News Scarcity—Changes in Management—New Openings—Closings—Fires.

Little real news to be had during the past week. Rumors are many and varied regarding next season, but the larger one-night stand circuits are busy booking companies and preparing for a big season. The Stair and Havlin and Julius Cahn circuits are most talked of regarding a possible change of policy in turning some of their theatres over to vaudeville and pictures, but the four circuits represented below stand by their former policy.

Anzos' Associated Theatres.

White's new theatre at McKeesport, Pa., has a booking arrangement with this office.

Will E. Dale, manager of the Empire Theatre, at Washington Court House, O., reports its recent completion and an early opening date.

Buster Brown is among the recent bookings and is now playing to splendid business through Pennsylvania, and shows no lessening in its drawing power or popularity.

The Opera House at Mt. Pleasant, Pa., is now represented by this office.

Carl Smith, now manager of the Opera House at Fostoria, O., will adopt a one show a week policy and devote every effort to make Fostoria one of the best one-night stands in that State.

A. P. Wall was in New York last week looking after the interests of the Avenue Theatre, at Dubois, Pa. He reports business in good condition so far this season.

Leon Washburn is arranging time for his well-known Stetson's Uncle Tom's Cabin company for next season.

Harry Scott's Wizard of Wiseland company is drawing good houses through Pennsylvania.

Robert Harris is routing the Central company of Daniel Boone through Ohio and Michigan, while the Eastern company, now playing through New York, is booked up into New England.

The Opera House at Ashton, Pa., was destroyed by fire Jan. 19.

Wilmer Walter in The Man on the Box reports good business through New York and is arranging time in Pennsylvania.

W. F. Mann canceled his time for the Married in Haste company, after Jan. 29, at Lewiston, Pa. Next season Mr. Mann will have twenty-five companies on the road, which will include melodramas and musical comedy productions of fifteen or sixteen people. This will be an innovation on Mr. Mann's part, for hitherto he has kept his field clear of musical comedies.

George A. Challis, president and manager of the Mid-West Theatrical Association, was in town last week looking after the interests of his company. They now control the leases of eight of the best one-night stand theatres in Michigan, and are negotiating for several others in that State, Ohio and Indiana. Mr. Challis states business the past season to have been most satisfactory, but claims the Spring and Summer to be the best financially for the theatres in that territory.

American Theatrical Association.

The Majestic Theatre, at Eunice, La., was destroyed by fire Jan. 12.

Tim Murphy is arranging for a tour through Texas in February. He will open the new theatre at Coleman Feb. 19. His repertoire will include Cupid and the Dollar and Old Innocence.

The Lombardi Opera company, which played Memphis last week to enormous business, jumped to Fort Worth and Dallas, dividing the week between them, and from there to San Francisco. The company numbers one hundred and fifty artists and carries thirty people in the orchestra.

Mort Singer will not cancel his time for the Stubborn Cinderella company, as has been erroneously reported. He will, however, close the Honeymoon Trail company and the former company will absorb the route left open.

C. A. Burt's Southern Circuit, Inc.

The management of the theatre at Oxford, N. C., has been changed. Steagall Brothers are the present managers.

Claude E. Hicks has assumed the management of the house at Union, S. C.

Henry J. Rosenthil, of Union Springs, Ala., has been around the different cities in Alabama, accompanied by an architect and contractor, looking over various houses in order to perfect a place for building a very large and commodious theatre.

J. C. Tune is the present manager of the Auditorium, at Shelbyville, Tenn.

J. J. Coleman's Circuit.

The Time, the Place and the Girl will play Mississippi during April.

Mort Singer has canceled The Honeymoon Trail through Louisiana and Mississippi, and will play the time booked with Stubborn Cinderella.

The Cat and the Fiddle has been booked to play a few nights through Kentucky in March.

The Marvelous Vade Vaudeville company are booking a short tour through Kentucky.

W. P. Mann has canceled the time for his Southern Cow Puncher company. All his other attractions playing that territory are doing a very satisfactory business.

Harry Scott's Ma's New Husband company is doing fairly well through Kentucky.

The following attractions have booked routes for next season over this circuit: Maude Adams, Margaret Anglin, Hit and Jane, Frances Starr in The Easiest Way, Max Figman, The Fighting Parson, Madame X, Is Matrimony a Failure? McIntyre and Heath, Shadowed by Three, Al. H. Wilson.

There are so few attractions booked through Kentucky, Tennessee, Louisiana, Mississippi and Arkansas for the balance of the season that it surely should mean good business for those that go through that territory now, as the commercial interests are booming and money is not scarce.

Joe W. Mathis has succeeded C. A. Rooks as manager of the Lyric Theatre, Humboldt, Tenn., and will continue to be represented by this office.

St. Elmo has been doing splendid business, especially on the return engagements, through Kentucky and Mississippi the past two weeks.

W. B. Rayner, booking representative for Charles Bellon, is arranging time over this circuit for their attractions for next season.

Harry Scott is arranging time over this circuit for five of his company for next season.

St. Elmo played in Mt. Sterling, Ky., in the new Tabb Opera House, booked by this circuit, last week, to $444, in the face of very disagreeable weather.

MILWAUKEE.

Edith Evelyn to Appear with the Friend Players—The Squaw Man at the Bijou.

A very pretentious production, If I Were King, was given by the Friend Players at the Shubert, and the opening performance 17 was witnessed by a large house. This heavy production following right after The Warrens of Virginia illustrates the ambitious efforts of this stock co. to give the best they can to their patrons. Lowell Sherman and Fannie Hertz, in the leading parts, are entirely at home in them and gave delightful characterizations. This is the last week of Miss Hartz, as she retires from the co. for a short vacation. All of the parts were well played, but among those standing out with most prominence are the ones played by Hallett Bosworth, Gerald Harcourt, and Cora Witherspoon. The stage settings were very handsome, and great credit is due Manager Friend, as the play was produced under his personal stage direction. Edith Evelyn, one of the most popular leading women ever known in Milwaukee, and a former member of the Thanhouser and Brown-Baker cos., has been engaged as temporary successor of Fannie Hartz, as leading woman at the Shubert. Miss Evelyn will play a limited engagement with the co., and will appear for the first time in David Copperfield, which opens 24.

The Yankee Prince presented by a co. headed by the Four Cohans, opened a short engagement at the Davidson 16, and pleased large houses. Commencing 20 for the balance of the week, The Kissing Girl.

The Bachelor opened a week's engagement at the Alhambra 16, and attracted a good sized house. The co. was headed by Charles Cherry. The Witching Hour 23-29.

One of the best offerings of the season at the Bijou was The Squaw Man, which opened 16 to a crowded house. The presenting co. is strong and well balanced, and the leading parts are played by Frank E. Petley, Phyllis Morton, George W. Deyo, and Joseph Stanhope. This is a very good attraction for the popular priced theatre, and no doubt will be well patronized.

Der Revisor was presented by the German Stock co. at the Pabst 17, and was greatly appreciated by a large audience. The same co. appeared in Die Glueckliche Zeit 19.

Newman's Illustrated Travel Talks attracted a good sized house to the Pabst 18, and all were seemingly well pleased with the entertainment, the subject was "Zanzibar."

The Theodore Thomas' Orchestra, under the direction of Frederick Stock, gave a concert at the Auditorium 17, under the auspices of the Milwaukee Musical Society. One of the best musical programmes of the season was rendered in a high class manner, and H. Evan Williams, the tenor soloist, sang several numbers in an excellent manner.

Week commencing 16, The Jardin de Paris Girls pleased at the New Star.

The Runaway Girls opened week at the Gayety the 16th, and attracted fair house.

A. L. ROBINSON.

JERSEY CITY.

His Name on the Door Created a Favorable Impression—Personal Mention and Gossip.

His name on the Door was presented at the Majestic Theatre 17-22 to very good patronage. The play created a favorable impression, and was acted by one of the best cos. ever seen here. The stage settings were perfect, from door bell, 'phones and elevator, even to the drinking water. Byron Douglass carries off the honors. He was an easy actor, and played the part of Martin in an artistic manner. Jeannette Fennell was fine as the stenographer. J. H. Colville is excellent as the scheming lawyer, and Orme Caldara and Ethel Clayton as the lovers were at their best. Ralph Lee as the fresh office boy was good. All the other parts were well taken care of. The Great Divide 24-29. Paid in Full 31-Feb. 5.

Manager Frank E. Henderson is superstitious. He picked up a 10-cent piece in the lobby of his Majestic Theatre recently, and he has had it placed on his watchchain. He was broke one night and drew on the treasurer, but he would not part with his find.

Chris Naumann, of the Al. Wilson co., has been in town for a few days. He rejoined the co. at Philadelphia 17.

The Imperial Burlesquers played a return engagement at the Bon Ton Theatre 13-15 to very large business. The show gave satisfaction. The Moulin Rouge Burlesque co. came 17-19 to fine patronage with a good show. Frank Dobson is a capital Hebrew comedian, with a lot of new stuff. The burlesques are very good. The Empire Show came 20-22 (return). Morning, Noon and Night 24-26. Fashion Plates 27-29.

WALTER C. SMITH.

DENVER.

Three Twins at the Broadway—The Curtis Stock Company Continues to Please.

The Three Twins played ten performances to the capacity of the Broadway 9-15. Victor Morely, Bessie Clifford, and Winnie Allen were excellent. Robert Mantell in Shakespearean repertoire 17-22.

The Time, the Place and the Girl drew crowds to the Tabor.

The National Stock Show brought hundreds of strangers into town, and the theatres profited thereby.

The Auditorium has been dark for three weeks, and is likely to remain so, as it is said the city's contract with the Shuberts has been canceled.

The Curtis' Stock co. appeared to advantage in From Rags to Riches 9-15.

A most appreciative audience completely filled Trinity Church 11, when Madame Schumann-Heink sang. Robert Slack presented Madame Teresa Carrew 15, and she won much favorable comment.

MARY ALKIRE BELL.

KANSAS CITY.

Tillie's Nightmare Scored Heavily—Adelaide Cannon Acquitted Herself Well.

The Shubert had Marie Dressler in Tillie's Nightmare 16-22, opening to big business. The production was bright and new in every particular, and scored heavily at each performance. This is only the second city in which the production has appeared, as they opened in Chicago but a month ago and it pleased immensely. Marie Dressler was screamingly funny in the part of Tillie, which allows her full scope for her funmaking. Her several songs won encore after encore, and to the evident enjoyment of the audience she was on the stage a greater part of the time. A co. of general excellence found ready favor and were enthusiastically applauded. Of the principals Octavia Broske, Horace Newman, J. Clarence Harvey, Burrell Barbaretto, George Gorman, and Miss Montford deserve special praise. The production has been given a lavish staging, while the chorus, which was an important feature, was attractively costumed. Eddie Foy in Mr. Hamlet of Broadway 23-29.

The Traveling Salesman was the Willis Wood offering 16-22, playing to a big week's business. Kansas City has waited some time for this, and a good deal was expected, and in the main there were very few disappointed. That it was a comedy of unusual merit and well played was the Kansas City verdict. Mark Smith had the principal role of Bob Blake, and was a hit from curtain to curtain. Miriam Nesbitt also pleased greatly in the part of the rural telegraph operator, while other principal parts were well taken by James O'Neill, Jr., Guy R. Hoffman, Emmett Shackelford, Clifford Stork, and Diana Huneker. The production was properly staged. Rose Stahl in The Chorus Lady 23-29.

Norman Hackett in Classmates drew good sized audiences to the Grand 16-22, although the play had been seen here twice before. A special attraction in the present engagement was the appearance with Mr. Hackett of Adelaide Barrett Cannon, a Kansas City girl. Miss Cannon had the principal woman's part, that of Sylvia Randolph, and acquitted herself admirably, winning enthusiastic applause that was well deserved. Others of the co. were capable, while the play was given the original staging. The Three Twins 23-29.

Tim Murphy played the latter half of the week of 9 at the Willis Wood to very satisfactory business. His new play, Cupid and the Dollar, was pleasing. Mr. Murphy was amusing as usual, and his supporting co. was up to standard.

In the Palace of the King was the Woodward Stock bill at the Auditorium 16-22, playing to the customary good business. The production was a sumptuous one from the scenic and costuming standpoint and was excellently played. Mary Hall scored another decided hit, and was ably supported by William Desmond and others of the big co. The stock season will close at this house with The Lost Paradise 23-26. Harry Lauder and co. 27-29.

Wanted by the Police, a rather sensational melodrama, was the Gillis' offering 16-22, playing to big business. Some good comedy relieved the tenseness of the heavier scenes, which were well executed by a large and capable co. Harold Vosgood and Marguerite Hagen were the principals, both winning much applause. The Smart Set 23-29.

The Century had the Wine, Woman and Song co. for the week of 16, and played to the usual satisfactory business. Sam T. Jack co. 23-29.

The Trocadero Burlesquers held the boards at the Gayety 16-22, and were well received by good sized audiences. The olio was a particularly attractive part of a big bill.

The Woodward Stock co. is announced to close its season at the Auditorium 26, removing to one of the Woodward and Burgess' houses in Omaha for the remainder of the year. Manager O. D. Woodward has leased the house to the William Morris Syndicate, who will present vaudeville there for this season at least. It is stated that the name of the theatre will be changed to the American Music Hall.

Dr. Ludwig Wullner, the song interpretator, was heard in a single concert at Casino Hall 17 by a large audience, who were most enthusiastic in their applause of the various numbers.

Gus Atkinson is a new assistant treasurer at the Willis Wood Theatre, succeeding Ted Allen.

D. KEEDY CAMPBELL.

SEATTLE.

Marie Cahill as Betty Won New Admirers—Changes in Cast of Sis Hopkins.

At the Moore the attraction was Marie Cahill in The Boys and Betty 9-15, which drew audiences averaging good business. Miss Cahill in the role of Betty won new admirers, and invested the part with charm, grace and originality. The supporting co. was an excellent one. In the cast were Hattye Fox, Anne Mooney, Sam B. Hardy, W. G. Stewart, Wallace McCutcheon, Jr., James B. Carson and other talent. Seattle Symphony Orchestra's popular concert 16. Blanche Walsh in The Test 16-22.

Florence Roberts, supported by White Whittlesey and a capable co., appeared at the Alhambra in The Transformation 9-15, which was presented in a realistic manner before audiences ranging from small to capacity. Miss Roberts showed her skill as an emotional actress to the best advantage. White Whittlesey as leading man sustained the part with skill and effect. In the cast were Maude Granger, Amanda Wellington, Irma Perry, Susanne Siegel, Homer Miles, William C. Andrews and others. The Man from Home 16-22.

At the Grand Rose Melville in Sis Hopkins 9-15, with a good supporting co., paid us her annual visit. The attendance ranged from medium to large houses. The play had lost some of its popularity, and Miss Melville had made the character still more interesting since her last visit. In the meantime the co. has undergone some changes. In the cast were Elsie Mackay, Marion Gibney, Josephine Haines, Dorothy Lobdell, Frank Minzey, Claude Norris, George H. Maxwell, O. M. Bicknell, Edward Dillon and others who showed their skill and ability to good advantage in their respective roles. Top o' th' World 16-22.

The offering at the Seattle was On the Bridge at Midnight 9-15, which was well staged and presented under the capable direction of R. E. French. The attendance averaged good business. Neva West, as leading woman, gave a faithful delineation. William C. Dowlan appeared in the role of Herman Von Schuhberg and made a hit. Anita Allen, as Reddy, acquitted herself with credit. In the cast were Eva Earle French, Claire Sinclair, Charles Conners, True Boardman and others, who rendered good support. Same co. Big Hearted Jim 16-22.

At the Lois the Del. S. Lawrence Players appeared in St. Elmo 9-15, which proved to be one of their most popular attractions, the attendance ranging from large to capacity. Mr. Lawrence in the title role won considerable applause. In the cast were Jane Vivian Kelton, Daisy D'Avra, Clara Beyers, Florence Chapman, Carl Stockdale, Clarence Arper, Alf. T. Layne and others, who rendered efficient support. A Gentleman of France 16-22.

BENJAMIN F. MESSERVEY.

LOS ANGELES.

The Theatrical Association Ball—Special Mention of Charles Udell—Two New Plays.

A feature of the past week was the annual ball given by the Theatrical Treasurers' Association at Goldberg-Bosley Assembly Hall. The affair was distinctly formal, and in point of grandeur and elegance there was little left to be desired. The grand march, which took place at midnight, was led by Mr. and Mrs. Dick Ferris, with such notables as Mr. and Mrs. Nat Goodwin, Mr. and Mrs. Oliver Morosco, Mr. and Mrs. Lewis Stone, Frances Nordstrom, Thais Magrane, and many others. It was a gay, festival and fascinating march made graceful by many dramatic evolutions and specialties, and after the march prize dancing was in order for the six massive silver loving cups and "A Mutt" cup. Great praise and credit was due Joseph Montrose, treasurer of the Majestic Theatre, and his associates for every detail and the perfect management of the affair.

One of John Cort's offerings, King Dodo, had a splendid week's business at the Majestic 9-15. The co. was freshly and gorgeously costumed and the chorus well drilled. Eleanor Kent in the role of Ptola looked well in her many stunning habits, and Zoe Barnett, a Los Angeles girl, received many hands for her vivacious work in the part of Annette. Charles J. Udell played the two roles of Bonilla and Mudge to the satisfaction of all, and given a chance he should make good in a longer role. Osborne Clemson, the tenor of the co., sang very well the part of Pedro. It was good attraction to drive away the blues. The Alaskan 16-22.

The Heart of Maryland had a good run at the Burbank 9-15; Miss Nordstrom was seen in the Leslie Carter role, in which she was greatly applauded; Ethel Von Waldron made her first appearance with the co. in the part of Nancy MacNair, and in which she made a very satisfactory impression. Messrs. Beasley, Mestayer, Hartford and Landau did excellent work in their respective roles, and the balance of the co. were happily cast. Next week, Men and Women.

George Broadhurst's new play, The Garden of Lies will have its initial production at the Belasco shortly. Another new play, by Porter Emerson Browne, called The Spendthrift, will make its debut on this stage in the near future. Mr. Browne is on his way to this city to witness its production. James Corrigan has been engaged to play the role of Horrigan in The Man of the Hour, which will be staged 31.

The Genius was the bill at the Belasco 10-16, and proved a capital vehicle for the talents of this co., Mr. Stone found a most congenial role in that of Jack Spencer, while Thais Magrane cleverly played the part of Nell Graham; Beth Taylor and Charles Ruggles had comedy parts well suited, and Mr. Vivian and Mr. Camp both made hits in their respective characters of the Painter and the Sculptor. The whole performance was good entertainment for the week. The Spendthrift 17-23.

At the Grand 9-15 Ferris Hartman and co. were seen to good advantage in The Idol's Eye; it has been many a day since we have seen Frank Daniels in this piece, so it was like a new opera, and as produced by Hartman there was nothing but praise. Woodland 16-22.

Wright Lorimer in The Shepherd King was the attraction at the Mason 10-15, but evidently the people here did not care for this style of play, as the attendance has been very poor. Louis James in repertoire 20-22.

All the talk and excitement this past week is Aviation, with Louis Paulhan and Glen Curtiss as heroes. For the past six days at least 40,000 people a day have visited the field, which is but a few miles from the city, and on Sunday, 16, it is expected 100,000 spectators will be present. Louis James has wired for a box, and Lawrence Walker, manager for C. B. Hanford, will be one of the visitors present. This is the first meet in the States, and it is proving a great success from every standpoint.

Another Actors' Grand Ball will be given 30, under the auspices of the Theatrical Box-Office Attaches. Mrs. Leslie Carter is expected to be the guest of honor on that evening.

DON W. CARLTON.

SPOKANE.

Blanche Walsh at the Auditorium—The Lawrence Players to Appear at the Spokane.

Blanche Walsh scored a personal triumph as Emma Eltynge in The Test at the Auditorium, playing four performances 13-15. The supporting co. included George W. Howard, Will D. Corbett, William Travers, Nicholas Judola, Katherine Ball and Harriet Sterling. Wagner Club, of Spokane, presented Carreno 21, McIntyre and Heath in In Hayti 23-24, Madame Maud Powell 25. The Top o' th' World 31. David Warfield in The Music Master Feb. 1, 2.

The Man of the Hour, with Arthur Maitland, Felix Haney, William Cullington, John Moore, T. S. Guise, Paul Byron, H. J. Hewitt, George A. Cameron, F. E. Warner, Madeline Whitbeck, Anna Reader and Florence Mack, played at the Spokane 9-15 and an extra performance 16. The play was well received by large audiences. Bernard Daly 25-29. As the Sun Went Down 6-11. The Wolf 13-15. Brewster's Millions 20-26. Wildfire 27-Feb. 3. Strongheart March 6-12. Lion and the Mouse 13-19.

Spokane Lodge, No. 47, T. M. A., installed its officers at a meeting 14, 15, afterward giving a musical and dancing party. There was an orchestra of thirty pieces, under Al. Thorpe. S. H. Metcalf, secretary, and ladies served refreshments.

It is announced that Erna Clarus, the "Venus" of Paul Seldon's statuary groupings at the Orpheum Theatre the week of 9, is threatened with pneumonia, and may have to cancel future engagements. Thus do draughty States and statuary costumes, the latter consisting of white enamel, militate against art.

Probably the first stock co. to play at the Spokane when the policy of that house is changed in March will be the D. S. Lawrence players, now filling a stock engagement in Seattle. Mr. Lawrence had a co. at the Auditorium for a few weeks before the last long run of the Shirleys began, and since has staged many successful stock productions on the coast. The Lawrence players are booked to stay at the Spokane until September, when the Baker co. of Portland, will follow.

W. S. McCREA.

THE MOTION PICTURE FIELD

Reviews of Licensed Films

On the Reef (Biograph, Jan. 17).—A strong dramatic situation is skillfully developed in this film story, and the acting is of the usual high Biograph standard. A dying mother insists on the marriage of her daughter to a wealthy widower of middle age, and the ceremony is performed at the bedside of the mother. Into the wife's life, however, comes a young literary man, introduced to her by her husband. They are drawn together and betray their love, but when the young man proposes elopement the wife is horrified and refuses. Then the lover writes her that he knows she loves him, but he will go away forever. She swoons on reading the letter and her husband, finding her, is led to read the missive. The shock causes his death, and here is where the big situation comes in. The wife is torn by her conflicting emotions. Duty calls her to her dying husband's bedside, but love calls her to pursue and prevent the departure of her lover. Duty prevails, but it is too late and the husband dies. Then the fact dawns upon her that she is free and she runs to her lover's home, only to find that he has departed, no one knows where. Despondently she returns to her desolate home. She has now nothing to live for, she thinks, but at this moment the little daughter of the dead man enters the room, weeping. Here, then, is her solace and her duty. She folds the child in her arms as the scene closes.

He Got Rid of the Moths (Lubin, Jan. 17).—There is a rather good comedy idea in this film and it is amusingly carried out for the most part. A man living in a flat house finds moths in his clothing and determines to get rid of them by burning sulphur in the room. Having lighted several pieces of sulphur, he closes the room and departs, but the smoke ascends through openings in the floor to the apartments above, driving the inmates into the halls. The revenge that they take on the cause of the trouble lacks ingenuity, as it consists in putting him with different articles when he returns, and throwing him into his own room, where he gasps for the benefit of the camera without once thinking of the window.

A Slippery Day (Lubin, Jan. 17).—This picture was taken during one of the recent big snow storms and shows a man slipping down, knocking people over and getting mixed up with the snow drifts. There are a number of funny falls, but they would have been far funnier if the comedian had not tried so obviously to fall and to be funny in doing it. Had he given the appearance of trying to keep his feet and falling in spite of himself he would have produced full comedy value.

Testing Their Love (Pathe, Jan. 17).—This is a capital French farce, acted with sincerity, but it has a shallow ending. A widow is courted by two men, who call at the same time and maintain a polite armed truce. She doubts their love and invites them to accompany her on bicycles to her country house. Here she tells them that the one that will ride through a stonewall she points out shall be her husband. One starts to make the trial, but balks. The other, more bold, dashes ahead and finds the wall only paper, painted to deceive. This finale is feeble for so good a story, but otherwise the picture is well executed.

Visit to Bombay (Pathe, Jan. 17).—The fine coloring which Pathe Freres give to their travel pictures add immensely to their attractiveness. This is specially true of this film. Street scenes and picturesque views in and around Bombay are included.

A New Divorce Cure (Selig, Jan. 17).—Although called a new divorce cure in the title, the plan adopted by the husband in this picture story is by no means new. It is decidedly old, but effective. However, as it has not been exploited in moving pictures before, we have not find fault on this score. The husband and wife quarrel because the wife is paying too much attention to a shallow caller, while the selfish husband is engaged in his own affairs. She is about to sue for divorce, but he plans to make her change her mind by making her jealous. He employs a female detective to accompany him to the same restaurant where his wife has gone with her mother and the shallow admirer. The scheme works all right and the wife suddenly discovers that she loves her husband after all. They become reconciled, while the shallow individual gets himself kicked into the street. The acting is satisfactory, the settings are fine and the picture altogether pleasing.

In the Nick of Time (Edison, Jan. 18). A thrilling story of a run on a bank, started by the defaulting cashier to cover up his thieving and prevented in the end by the perilous automobile trip of the banker's daughter after funds from another bank, is told in this elaborately produced picture. It is true that the story does not hang together logically in a number of particulars and there are instances of overacting at times, but the story carries interest and the film is a success. Particular praise is due for the realistic and thrilling destruction of a bridge and the building of a pontoon substitute by the engineer corps of a military organization. There is no sham about it, and it all goes a long way to make the film a notable one. The cashier, however, is too frantic when he learns that the bank examiner is coming, and the examiner himself does not know his business when he writes that he is on his way. The editor of the newspaper that prints the "rumor" that the bank is about to fail takes chances that no wise editor ever takes, but the story is published and the run begins, though how the run could cover up the fact that the cashier is short in his accounts is not apparent. When the run appears likely to close the bank, the banker sends his daughter in an automobile to get money from a neighboring town. He gives her no securities to negotiate the loan, but away she goes without a guard and the thieving cashier, finding it out, follows after and blows up a bridge over which she must return. Luckily the girl's sweetheart is camped near by with a military company. She appeals to him and the soldiers build a pontoon bridge, over which she crosses the stream with her automobile and the money. The cashier is lying in wait and tries to kill her or the chauffeur, but is himself shot and killed by the soldiers, who have been transported to the vicinity by some sort of magic. The upshot of it is that the money arrives in time to stop the run. It will be seen that, with the few exceptions noted, the picture is a good one.

Fatal Fascination (Gaumont, Jan. 18).—This picture is scarcely up to Gaumont standard in construction, although well enough acted. A young man finding the girl he loves unresponsive seeks to arouse her interest by pretending to make love to her maid. Instead of becoming disgusted with such conduct, the young mistress promptly shows that the scheme has operated as the lover had intended and she accepts him with open arms. The poor maid, however, has learned to love the man, and when she realizes that she has been merely a tool she falls over dead at the feet of the two lovers.

Getting Square with the Inventor (Gaumont, Jan. 18).—This is a trick film in which people are made to fly about with incredible speed, a style of picture that has become rather too common to be a novelty. The excuse in this instance is an old inventor, who has manufactured a clockwork motor which attached to people and vehicles causes them to glide about rapidly. He experiments on various people, who get even by attaching one of the motors to the old inventor himself, thus giving him a dose of his own medicine.

The Toymaker's Secret (Vitagraph, Jan. 18).—This clever trick picture has a real love story at the bottom of it and therefore possesses more interest than is usual with this class of films. The old toymaker believes that he can bring his toys to life if he can rub the forehead with blood from a lover's lips. While he is away hunting for a lover one passes by the shop with his girl and seeing a life-size doll in the window becomes infatuated with it, to the disgust of his sweetheart, who, thinking the doll to be human, enters the place to get even. She discovers that it is a doll and quickly takes its place. In the meantime the toymaker has returned and found the lover, whom he drugs. Extracting blood from his lips he rubs the supposed doll's forehead with it and is delighted at the marvelous result. When the lover awakes he and his sweetheart are reconciled and the toymaker is disconsolate.

Won by a Hold-Up (Essanay, Jan. 19).—A pleasing Western comedy is well presented in this film. An old rancher objects to the cowboy lover of his daughter and the latter concocts a scheme to win the old gentleman over. He induces two of his friends to pose as outlaws and hold the old man up, so that the lover can come to the rescue. The plan works and the father is duly grateful, consenting to the union of the young lovers. But the two confederates want their guns returned. The lover has given them to the old rancher, and to get them back they tell him about the deception. He is furious at first and appears inclined to upset the love affair, but his daughter wins him over and all ends happily.

Flower Parade at Pasadena, Cal. (Essanay, Jan. 19).—This celebrated annual event in Pasadena is fittingly pictured in this interesting film. Excellent photography adds to the beauty of the views.

The Bareback Rider (Pathe, Jan. 19).—Fine acting and an appealing story make this picture of unusual strength and interest. The clown in a circus is married to the bareback rider, but she listens to the blandishments of a rich admirer and when her husband discovers the fact he is heartbroken. While performing on a trapeze he sees the two together and falls, crippling him for life. The woman departs with her lover, and the clown, with their little girl, is reduced to the necessity of selling papers on the street for a living. One day they meet the faithless wife. He spurns her, but grieves over his wrongs so much that the little daughter goes out to seek her mother. The woman, on her part, has been shocked by the sight of her crippled husband and no longer finds pleasure in the gay life her companion affords her. Leaving him in disgust she starts for the street, only to meet her little daughter who leads her to their humble home, where the father and mother are again reconciled.

Aerial Acrobat (Pathe, Jan. 19).—This is a novelty picture, showing an acrobatic turn of some interest. The picture serves for the few feet of film employed.

Riva, Austria (Urban, Jan. 19).—This scenic picture, which includes views of the Lake of Garda, is attractive for the beauty of the scenes and the clear brilliancy of the photography.

The Coast Guard (Urban, Jan. 19).—Parisian players of note are employed in this picture and the acting is therefore of the highest class. The story, however, while interesting, has no special strength. The coast guard, soon after his betrothal, falls asleep on duty and smugglers steal his gun and get past him with their smuggled goods. For his failure on post his superior officer discharges him and strips him of his stripes. The girl's father follows up this blow by banishing him from the house, but he wins his way back into favor by apprehending the smugglers and calling the other guards to assist in their capture, which is accomplished after a fight in which he is wounded.

The Call (Biograph, Jan. 20).—There does not appear to be as much of a story in this picture as we usually find in Biograph subjects. However, it is well acted and is quite pleasing. A young girl dancing in a traveling tent show becomes ill and is discharged by the manager. She is homeless and helpless and appeals for aid to a young country merchant who had that day displayed interest in her during the performance. Her appeal results in the happy marriage of the pair. A year later the same show returns to town and the young wife experiences the call of the sawdust. Her inclinations are strengthened by the fact that the show has a very un satisfactory dancer employed, and the manager, remembering the girl who was discharged the previous year and hearing of her marriage, calls on her at her home and prevails on her to come back to work. According to the picture, he resorts to hypnotism, which is a discordant note in the story. Arriving at the tent, she flees from it in disgust when she sees in a new light the low vulgarity of the surroundings in comparison to the clean life she has lately been leading. Returning home, she is in time to destroy the note she had left for her husband apprising him of the desertion which she had temporarily contemplated.

The Usurper (Lubin, Jan. 20).—A melodrama with considerable interest attached to it is told in this film. The acting is excellent, considering the exaggerated nature of some of the situations. A clerk in an office in California is left a fortune by his Eastern uncle, whom he has never seen. Another clerk in the same office who has quarreled with the lucky heir about the office stenographer plots to put the heir out of the way and to claim the fortune for himself. With two pals he kidnaps the heir on his way to the station and places him in confinement in an old building, where the two pals are left to guard him. Then he goes East with the papers and succeeds without further identification in securing payments of money from the executors, having a gay time with the proceeds. The real heir, back in California, is successful in overcoming his two guards and escaping. One wonders why such a conscienceless rascal as the usurper ever left him alive at all. But he escapes and, with a lawyer to identify him, goes East about the same time that the stenographer, worried at receiving no word, goes East also. They meet at the office of the executors, where everything is straightened out and the usurper is arrested.

The Courtship of Myles Standish (Selig, Jan. 20).—This adaptation from Longfellow's poem forms an excellent motion picture subject, and it is excellently produced. The same legend was dramatized under the title of The Wooing of Priscilla some years ago by Stanislaus Strange, but the Strange version does not appear to have been consulted in the picture adaptation, which follows more closely the story of the poem. The picture story opens with the message of love sent by Myles Standish to Priscilla through John Alden as his spokesman. John and Priscilla fall in love, although John has earnestly endeavored to be a faithful messenger. Myles, however, misjudges his friend and would kill him, but a threatened attack by Indians calls him away in defense of the settlers. He is gone for some time, being wounded in an engagement with the savages, and his death is reported in the settlement. When Standish at last returns he finds John and Priscilla wedded. John beholds him in terror, but Standish has learned to think better of the matter and he gives the pair his blessing.

The Coquette (Edison, Jan. 21).—This film has dramatic value and holds the interest of spectators, even though it tells a story of deception that is not pleasant. The acting is effective for the purpose and the settings are satisfactory. A soldier going to the Philippines becomes engaged to a San Francisco girl and they exchange keepsakes. Another soldier bound for the same islands meets the girl and she accepts his offer of love also, giving him the ring the first lover had given her. In a skirmish the first lover is mortally wounded and the second lover comes to his assistance. The dying man sees the ring and explanations follow. On his return to San Francisco the survivor denounces the girl for her perfidy.

The Luck of Roaring Camp (Edison, Jan. 21).—The romantic Western atmosphere of Bret Harte's famous story is well conveyed in this very interesting film. The widow of Jim Hawkins and her little boy arrive at the camp creating a local sensation. The widow dies leaving the little child to be adopted by the kind hearted miners. The boy's luck in finding gold while at play is pleasingly shown and the film all through is one that appeals strongly. Though not long, it should attract marked attention.

The Magic Flower (Kalem, Jan. 21).—This is the second of the new children's series of trick and fairy pictures to be issued by the Kalem Company and is the first one in which the new studio established for this class of pictures is employed. The film is a gratifying success in all particulars. It tells a charming story in an entirely pleasing way. In the first scene we see a white rose opening, revealing the pretty face of a girl in the center. Then the story proper commences with the ejection of a poor woman and her little daughter from their humble home. They are forced to beg along the road and meet an old woman, the fairy in disguise. The child divides with her her scant supply of bread and is rewarded with a present of the magic rose. With this rose the child wishes and receives food and fine clothes for herself and her mother, a

"SPECTATOR'S" COMMENTS.

A prominent amusement paper, that was one of the first in the country to give attention to the motion picture business, and prides itself on having been a pioneer in that line, devotes considerable editorial space in its last week's issue to hauling the motion picture exhibitors over the coals for frequently repeating old pictures in their daily programmes. It is with some diffidence that "The Spectator" presumes to correct his elders in the motion picture field, but here is a case where the poor exhibitor appears to be in need of a champion and let this fact be the excuse. Under the present system of exchange management the exhibitor has about as much say about the subjects he will show from day to day as Jack Tar has about the navigation of a ship. He knows what reels of pictures he will exhibit when he gets them, and not before. It is then too late to change, and all he can do is to fume and complain if he doesn't like the selections sent to him. The exchange man is the fellow to get after. It is he who has failed most woefully to size up to his position in the motion picture field. The shortcomings of the average exchange man (not all, be it said) have been pointed out before in this column, and they are too numerous to be now repeated. He has failed, and that is about all there is to say on the subject.

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As to "repeaters," as our contemporary dubs them, there is again another chance for difference of opinion. It is only too true that the repetition of indifferent film subjects is torture for the habitual picture patron, but is this true when the picture happens to be a specially good one? Most decidedly not. There are certain film subjects that are greeted as old friends when they are seen to reappear on the screen. The case is precisely analogous to the favorite novel that we read again and again or the popular play that is attended by the same audiences year after year. There are not many such films, but what there are of them may be safely repeated at intervals, and the exhibitor could make business for his house by letting his patrons know in advance when the good "repeater" would be exhibited—that is to say, he could if the exchange man would co-operate with him, which that individual has unfortunately never had the sense to do.

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While "argufying" with contemporaries, a criticism that frequently appears in one of them, the *Moving Picture World*, in its reviews of new films, comes strongly to mind. The criticism is invariably leveled at dramatic subjects that fail to end pleasantly, with all the characters happy. The writer of the reviews referred to is obviously a big-hearted, good-natured chap who wants to see everybody enjoying the height of bliss, and he lets this desire interfere with his critical judgment of films. This "Spectator" has certainly no intention of quarreling with his confrère's amiable qualities, which are altogether creditable, but he does question the claim that all film stories should have happy endings—questions it on three grounds: one, that the idea is subversive of art; two, that it misrepresents human nature, and, three, that it is opposed to the best moral policy. A fourth reason might be added, that the "always happy ending" idea would be destructive of public interest in motion pictures, but this may be construed as a commercial reason, and just now it appears to be the fashion to decry commercialism. The fact that our poets, our dramatists, our novelists, our artists, our actors and our motion picture makers find it most profitable to give us liberal doses of the tragic and that those names loom largest in all fields of literature and art that are identified with tragedy rather than comedy, proves which way the public leans in this matter, and has leaned since literature and art existed. But, to repeat, this sort of reasoning savors of the commercial, and far be it from this "Spectator" to descend to such low depths for his arguments. We will, therefore, discuss not what the public most unmistakably wants but what it ought to want.

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The first two assertions made above, that the "always happy ending" idea is subversive of art and that it misrepresents human nature, may be said to almost prove themselves. Let us therefore take up the third reason, that it is opposed to the best moral policy. Let us take any vile character at random as we find it in the pages of a novel, on the stage or in a motion picture. Let it be the man who has been driven to the depths of degradation by gambling and drink. We have seen him fall step by step, and we have realized that his depraved nature has been the cause. Toward the end he meets the girl he had loved in his younger days. She is now blind, and, hearing only his voice, knows nothing of his degraded condition. She holds out her arms to him and he—walks away, to leave her forever. According to the "happy ending" idea he should have reformed and married the girl. Instead he leaves her to mourn alone while he goes on to his miserable fate, the most creditable act in his career. Now the point is this: Considering motion pictures as a powerful agency for social good or evil, which ending would point the stronger moral lesson? To have him marry the girl and pretend a reformation which we all know in our hearts he could never carry out, or to do as he is here represented, mercifully leave the girl in sorrow while he goes his way, an object lesson of that which must befall every one who persists in bestial living?

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To pursue this subject further, in the opinion of "The Spectator," it is not always a promotion of moral ideas to show the sinner happily saved and relieved of the necessity of paying the penalty for his misdeeds. On the contrary, it may be said to have the opposite effect in many cases. It is true that it would be a churlish spirit that would, in fiction or in fact, deny the possibility of reformation, but, on the other hand, it is contrary to reason to represent reformation as always probable. You cannot regenerate a rotten apple, and it can do no good to claim that you can. In this matter, as in so many others connected with the construction and production of motion pictures, the safe and sane course to pursue when it comes to teaching good morals would appear to be to stick close to human nature. Show life as it is, within bounds, of course, and paint it with a strong brush in truthful colors. One good argument backed by facts is worth a dozen supported by sugar-coated fallacies.

THE SPECTATOR.

splendid palace for a home, little girls to play with, and when she grows up a Prince to marry. The acting of all the children employed is excellent.

The Painter's Sweetheart (Pathe, Jan. 21).—This is a romantic and thrilling story pictured amidst attractive surroundings and well acted. An artist is captured by brigands. The artist's sweetheart, dressing as a youth enlists in the outlaw band and succeeds, by poisoning the artist's guards, in releasing him. They are pursued, but the girl manages to mislead the pursuers and to kill one of them after which the two lovers escape in safety.

Fickle Fortune (Pathe, Jan. 21).—Scarcely ever have the Pathe comedians given us a more laughable film than this one. The story is full of wit and the acting just as good. A tramp finds a broken statuette and by managing to have a man stumble against him, knocking it to the ground where it breaks into pieces, collects a sum of money as damages. He then tries to buy a dinner, but is ejected from the restaurant on account of his clothing. He repairs this defect by exchanging his old coat for a fine one he sees hanging from a window. He secures a present of a silk hat by placing his battered tile where an old gentleman sits on it, and thus equipped he enters a swell restaurant where he dines elaborately. When he comes to pay he discovers that his money is in his old coat. There is nothing to do but escape which he does by jumping from the window, leaving his fine new coat hanging on the rack. The waiters examine this coat and find it full of money. They give chase to the fleeing tramp to restore the coat and money to him and to collect the dinner bill, but the tramp in terror runs all the harder. When he is overtaken his astonishment is indescribable as the waiters present him with more wealth than he had ever dreamed of before. The picture was applauded at the Union Square, an uncommon thing to happen to any comedy film.

The Confession (Essanay, Jan. 22).—An exceedingly powerful story is told in this film and it is strongly told with effective, well tempered acting. The picture is one of those that lives in the memory vividly after once seeing it. A young poet, (just why a poet rather than a lawyer or any other professional man does not appear) is in love with the niece of a rich but grouchy and brutal old man who rudely drives the poet and his sister from the premises. The niece writes to her sweetheart asking him to overlook the insult and reminding him that she is daily subjected to similar treatment which she accepts without complaint. Instead of calming his anger against the old man this letter enrages him further and he seeks the uncle out, finding him alone in his garden where an altercation ensues and the lover fells his adversary with a heavy cane. The old man is dead when found and the coroner's jury finds a verdict of accidental death from contact with some heavy object. The young poet has told no one of the affair, but his conscience haunts him and he feels he must speak his confession. He does it into a record of the phonograph he has in his study. Just previous to this there is a confusing scene in which we get the impression that he is confessing to his sister, but subsequent events prove this impression erroneous, for the sister is horrified later when she manages in opposition to her brother's violent protests to get the secret record into the phonograph and hears the astounding words. The young man is now in a fever of delirium—his mind wrecked to insanity, although the sister tries to reassure him by shattering the record and the sweetheart appeals to him to give her his loving attention. The film represents him as dying with the two girls by his side and in this ending we find the only serious departure from the possible. Distress of his sort which shatters the mind leaves the physical body intact. His destination should have been the asylum rather than the graveyard.

Swallowed by the Deep (Gaumont, Jan. 22).—What is called a mystical drama by the producers, is presented in this colored film. It possesses considerable interest but no real heart appeal. A young Princess beset by offers for her hand, offers to marry the one who shall recover for her a golden cup she has cast into the sea, and to bestow on the lucky man half of her kingdom, as we are told in the title. Principality would have been a more proper word, as Kingdoms are only for Kings and Queens to give, even in fairy stories. A young fisherman is in love with the Princess and he is aided in finding the cup by a sea fairy. The price is that he shall obey the sound of the fairy's horn and come to her when she shall blow a blast upon it. The fisherman weds the Princess and becomes a Prince, but in the festivities that follow he unwisely repulses an old hag who appears in the crowd to congratulate him. The hag is the fairy and she promptly goes out and blows her horn. The Prince confesses to the Princess and refuses to obey whereupon their castle, situated on a rock in the sea, is seen to sink out of sight in the water. It is a trick effect very well done.

Count Tolstoi (Pathe, Jan. 22).—This picture is one of the most valuable subjects of its kind ever preserved on the motion picture film. It shows the great Russian philosopher and author in a series of most interesting scenes, at his home and at the railroad station. His generous white beard and his peasant costume distinguish him, but his benevolent demeanor is the most striking impression we get from viewing the picture.

A Russian Heroine (Pathe, Jan. 22).—Acted by Parisian players of note, this film does not impress us as of more than average strength, mainly because the action is not as carefully and clearly managed as we are in the habit of expecting from Pathe productions of the higher class. The story deals with some period in Russian history during the last century when Poland was in rebellion. Russian, or more probably Polish peasants are brutally oppressed by the soldiers and tax gatherers and they send a messenger to the Duke of Podolia for aid. The messenger is helped on his way by a young peasant girl, who secretes him in a load of hay, and later poses as his guide while he pretends to be a blind musician. They reach the Duke, who sends the girl back alone with a message promising help. She is shot on the way and dies just as she delivers the message.

Five Minutes to Twelve (Vitagraph, Jan. 22).—This short "comic" has a number of good laughs in it, although if the opening scenes had been more explicit and had been done with more deliberation to show clearly the curiosity of the crowd when they see the messenger boy start off on a run, the effect of what follows would have been enhanced. The boy runs because it is nearly twelve o'clock and he knows a place where he can get fresh pies for five cents promptly at noon. The spectators should have been let into this secret also. The crowd follows, with the usual knockdown results, and when they come up with the boy they find him calmly eating his pie.

A Pair of Schemers (Vitagraph, Jan. 22).—This is refreshing comedy of the light and interesting kind, telling the story of how a young married couple succeed in overcoming the objections of a rich uncle who had entertained other views for his nephew. The uncle comes to visit the young man, not knowing he is married, and the two plotters decide that the wife shall pose as the maid. The acting of the three principals in the early scenes, though having many admirable points, lack sincerity until the uncle accuses the nephew and the supposed maid of maintaining improper relations. Then the young woman blazes up in a way good to see and lets the cat out of the bag. Fortunately she has a pretty face and a winning way, and her blandishments finally win the uncle back to good nature and gain his consent to the marriage.

Reviews of Independent Films

The Tide of Fortune (Imp, Jan. 17).—This is the best "Imp" dramatic film, so far as acting and smoothness of production is concerned, that this reviewer has yet seen. If the story had anything new in it, or were even more than commonplace in plot, the picture might justly be pronounced a star film. A father and son are brokers and a younger son is a rounder and money spender. The last named is caught by his brother taking a drink from a private bottle and when the father is told of it he is banished from home, despite the pleading of his two sisters. He goes West and after some hardships wins a fortune, returning home to find that his father and brother have failed in business and the older sister is sewing to support the family. What becomes of the older brother we never know.

The Freebooter's Prisoner (Eclair, Jan. 17).—This picture is based on a plot similar to Ingomar. The daughter of a nobleman is captured by the freebooter, who takes her to his castle to make her his slave and mistress, but winds up by loving her and restoring her to freedom. Previous to her release, her father and lover have gained access to the castle disguised as strolling players and have given her some poison to administer to the robber. She has just offered it to him in wine when he unexpectedly sets her free and then drinks the glass of wine, not knowing it is poisoned. The photography, acting and story are good, but the construction is faulty.

The Little Heroine (Powers, Jan. 18).—Wild and lurid melodrama, such as we no longer see in the work of the best manufacturers, distinguishes this film, and the acting is of the ridiculous sort that has long been abandoned by most other producers. The Powers Company would do well to try something a little better. The events are supposed to take place in some unknown part of the wild West, where wild-eyed outlaws, dressed like Mexicans, lurk behind houses and waylay men on the way to pay off their hands. The particular old man who is robbed in this case is hung by a rope over the side of a cliff and a keg of powder is placed at his feet, with a lighted fuse leading to it. It is a most wonderful fuse, too. It smoulders away while the outlaws and other people ride miles and miles and back again. The captive's horse in the meantime has run home with the money bags and the man's little daughter has concealed the money in a safe place. When one of the gang arrives, she tells him it is in the cellar and when he goes to look for it she closes and locks the trap door. Then, being a very bright child, she rides to the place where the other robbers are telling each other all about the things they have done to her father. She overhears them and rides to her father's rescue, pursued by the robbers. All this time that blamed old fuse has been burning. Sometimes it is close to the barrel and at later times it is some feet away. After a long chase the little girl arrives, frees her father, the keg explodes, and the robbers are caught, which is too bad, because after being caught the head devil insists on making faces at the camera.

Toes and Teeth (Raleigh and Robert, Jan. 18).—There are some laughs in this comic, but there would have been more if there had been more sincerity in the comedy. Two men, one with a sore tooth and the other with sore toes, enter a building where a doctor and a dentist have their offices. Each man gets into the wrong office and the man with the bad tooth is forcibly deprived of his toes and the man with the bad foot has a tooth jerked out.

Muggins, V. C. (Cricks and Martin, Jan. 18).—This picture starts off like a very bad comedy with a distressingly silly fellow trying to be funny as a country lout. His girl tells him to earn the Victoria Cross and he enlists, going to Egypt and fighting the desert Bedouins. There is a battle scene in which all the British are popped over by the enemy, excepting our silly friend, who shoulders his wounded captain and carries him away to safety, stopping occasionally to shoot his pursuers, whom he nearly vanquishes single handed. For his exploit he is decorated on the spot by the officer, who leads a rescue party and who appears to be carving a hog full of Victoria Crosses strapped over his shoulder. Then the lad goes home and claims his girl. The most pleasing thing about the picture is the fact that a reform is worked in the would-be comedian and he ceases trying to be funny.

The Brothers (Challenge, Jan. 19).—This is the second of the new Actophone Company's releases which this reviewer has been able to see. It does not approach the excellence of the first one in any respect. There is evidence of some ability in parts, but the photography is so bad, the story of so little account, and the acting and direction so faulty that it were surely better had it never been issued. Two brothers, both of them well along in years in appearance, quarrel in the presence of their mother, and one of them, who is a wild fellow, evidently goes away. Some years later—how many we are not told—we see the two brothers again, one in poverty, abusing his little daughter, and the other happily married and with a daughter of similar age. The poor little girl goes out to beg and walks into the rich brother's house through the window, where she finds her cousin admiring her Christmas tree. The two become friends, and in the meantime the poor girl's father tries to burglarise his brother's office safe, finds his mother's photograph on the desk and is caught by the other brother. They become reconciled and a milk-and-water reunion takes place at the rich brother's home.

The Refugee (Lux, Jan. 19).—This is a rather creditable rendering of a fairly good dramatic story. A young soldier is called away to war and takes with him keepsakes given to him by his sweetheart. He is sent on a mission by his superiors and is captured and shot by the enemy. Before his execution he confides his keepsakes to the officer in command. A battle follows and the dead man's comrades are successful, the officer with the keepsakes becoming a refugee. He seeks safety in the home of the man he had executed, and this fact is discovered when the father, mother and sweetheart dress his wounds. They are first tempted to revenge themselves for the lad's death, but charity prevails and the refugee's life is spared.

The Sandwich Man (Lux, Jan. 19).—This rough comic is capable of creating laughs among only a limited class. The sandwich man, with a signboard strapped to his back, succeeds in making a series of more or less amusing falls while he is pursuing a girl. The action is too rapid for the best effect.

The Wages of Sin (Whyte, Jan. 20).—Aside from some ragged edges and a little overacting, this film shows considerable improvement in acting and story over previous issues of the same company, which changes its name so often that we are at some loss how to credit

BIOGRAPH FILMS

Trade Mark

Released January 24, 1910

Trade Mark

THE HONOR OF HIS FAMILY

A Biograph Story of the Civil War

To the Virginian family pride and honor meant everything, and when old Col. Pickett bids his son George adieu on the young man's departure for the front his injunction was, "My boy, emulate the brave deeds of those who have gone before you. Be fearless, brave, and fight, fight." George was the last of a haughty military family, and there was not a prouder man in the South than the old Colonel as he bid him good-bye. George, however, was not of the same metal, and when the first skirmish occurred he ran away in fear. What a shock to the Colonel. His son a coward. The boy enters the home and the father resorts to desperate means that the honor of the family may remain unsullied. Taking the body to the field of battle, he makes it appear that he died, sword in hand, with face toward the enemy.

Length, 988 feet.

Released January 27, 1910

THE LAST DEAL

A Story Teaching a Wholesome Lesson

In this subject a most powerful moral is presented against all forms of gambling, and it is indeed a most convincing lesson to those given to such follies. A young cashier at the solicitation of a friend is induced to try stock gambling, using his employer's money when his own ran out, with the usual result. His books to be examined, he confesses to his employer, who grants his wish for time to make up the deficit. Taking his wife's jewelry, he raises some money and goes to a gambling parlor in hopes of winning more. Meanwhile his wife's brother, whom he has never seen, arrives from the West, and, hearing their plight, goes to same parlor with same purpose. He does not know who it is he is driving to the corner and has finally broke, until he arrives at his sister's home just in time to prevent a fatality.

Length, 991 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

it. At one time it was Centaur, and it still reads this way on the film. Then it was "Nestor," and now no trademark is given in the advertising announcements, the name of the agent alone appearing. A woman deserts her husband to live with a portrait artist, taking along her child. The artist proves a brute and hard times overtake them, the artist deserting her and promptly getting himself arrested. In the meantime the former husband marries the woman who had originally appeared as nurse or governess for the child, having been granted a divorce, as we may assume. The two start for the wedding on a Winter day with the snow two feet deep, but the bride is so anxious to show her white gown and veil that she scorns to wear a wrap of any kind. On the way to or from the church they meet the first wife and child, almost frozen by the wayside. They take them back to the house, where the mother dies and the child finds a welcome home.

Jealousy a Bad Counselor (Raleigh and Robert, Jan. 20).—A very good picture is presented in this film, well acted and carrying considerable interest. Two young men in love with the same girl are employed in an office where one of the proprietors suffers a stroke of paralysis. One of the young men starts bareheaded for a doctor, while the other seizes the opportunity to rob the safe and put the proceeds in his rival's cap. When the latter returns he is accused and arrested, but the sick man had revived during the robbery sufficiently to see who committed the deed, and he revives again in time to send the right man to prison and free the innocent one.

The Miners (Comerio, Jan. 20).—A realistic quarry explosion distinguishes this picture, which otherwise is of the lurid Italian melodrama class. A girl repulses the advances of a workman, who plots to murder his rival with whom he is employed in what is represented as a mine but looks more like a stone quarry. He binds his victim and lights the fuse to explode the blast, but the fuse is accommodating and burns slowly, while the sweetheart has a vision revealing the plot to her, so that she gets there in time to rescue her lover before the explosion takes place. The guilty man is then arrested.

It is harder to get going on a bad start than it is to keep going on a good start. Start right with

The Edison Kinetoscope

If you start with a cheap machine first you're almost sure to have to buy a good machine later. But in the meantime you have spoiled your patronage so that you'll have a hard time to get going even after your good machine is installed.

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EDISON FILMS

RELEASES OF FEBRUARY 1 AND 4

Release of February 1.

A JAPANESE PEACH BOY (with Mlle. Pilar-Morin).—A pretty Japanese fable. No. 6582. Code, Vescuntur. App. length, 940 ft.

Release of February 4.

HIS JUST DESERTS.—A strong dramatic film. No. 6583. Code, Vesevinus. App. length, 985 ft.

THE SURPRISE PARTY.—Comedy. A most amusing story well acted. No. 6584. Code, Vesevut. App. length, 985 ft.

THE BAD MAN FROM RILEY'S GULCH.—Comedy. No. 6585. Code, Vesguear. App. length, 988 ft.

RELEASES OF FEBRUARY 8 AND 11

Release of February 8.

THE LIVINGSTON CASE (Detective Story).—No. 6586. Code, Vestebunt. App. length, 995 ft.

Release of February 11.

AN EQUINE HERO (Dramatic).—(Introducing Don Fulano, the Greatest Living Educated Horse.) No. 6587. Code, Vestesfres. App. length, 985 ft.

A QUEEN OF THE BURLESQUE (Comedy).—No. 6588. Code, Vestlarus. App. length, 980 ft.

Order display posters of these Films from your Exchange, or the A. B. C. Co., Cleveland, Ohio.

EDISON MANUFACTURING COMPANY

64 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago

KINETOSCOPE JOBBERS

Geo. Breck, 70 Turk St., San Francisco; Howard Moving Picture Co., 504 Washington St., Boston; Yale Film Exchange Co., 622 Main St., Kansas City; P. L. Waters, 41 East 21st St., New York City; Lake Shore Film & Supply Co., 514 Superior Ave., N. E., Cleveland; Chas. A. Caldwell, 4th and Green Sts., Philadelphia.

Romany Rob's Revenge (Bison, Jan. 21).—There is good interest in this picture, lasting to the end, and it carries an appeal that brings applause. It is melodramatic, but the acting is not extravagantly so, and the story is sane, except in one particular toward the end. A gypsy is refused help at an army officer's house, and is knocked down for rudeness. He takes his revenge by stealing the officer's little son. The mother grows frantic a bit too soon on coming from the house, and failing to find the child where she had left him, and the boy's early actions are mechanical, but the pursuit of the kidnapper is reasonably carried out until the officer resorts to a useless ruse to regain his son. He has the boy located, and has soldiers to surround the gypsy camp, but he must needs rig himself up as a wandering gypsy and seek hospitality in the camp. He would surely have been discovered in real life, but in the picture the scheme works all right and the boy is freed. The photography is satisfactory.

Romeo and Juliet at the Seaside (Meester, Jan. 21).—This comedy is really funny both in conception and in the clever way in which it is acted. The parents of a young man and his sweetheart are bitter enemies, and seek to keep the two apart. The girl's family starts for the seashore, and the young man induces his father and mother to do likewise. Here the two families find themselves on the beach in adjoining tents. They turn the tents back to back, and the two lovers cut slits in the canvas, which enables them to spoon more securely than ever. They finally bring their parents to terms by writing them that they are so despondent over the objections to their union that something terrible will happen. Then they hide, and the parents after a frantic search for their dead bodies are glad enough to consent to their marriage when they find them alive and laughing.

Mamma's Boy Joins the Army (Cines, Jan. 21).—This "comic" is little short of the silly class, and contains but few excuses for laughter. A tall fellow made up as a boy is drafted into the army, where his comrades make sport of him and of his parents who insist on following along to feed him delicacies.

Celebrated Case, Part II (Phoenix, Jan. 22).—THE MIRROR reviewer had no opportunity for seeing Part I of this film, but if it is any more obscure and difficult to follow than the second it must be wholly impossible to understand—at least without careful attention to the long and wordy explanations that are inserted between the scenes. The second reel has a number of these explanations, and two or three long letters. They tell the story in about the same manner that one might read it in a book, but we do not go to picture shows to read words. We go to read pictures. The failure to tell this story properly in picture pantomime is partly due to the construction of the adaptation, although the subject is not one that lends itself readily to clear portrayal. Adaptations of books and plays rarely do. The actors, however, do not appear to be at fault. They do very well, acting with dignity and reserve, and the costuming and settings are all that could be desired. The Phoenix Company now gives evidence of ability to produce good work with subjects more adapteed for motion pictures.

Anarchists on Board (Great Northern, Jan. 22).—This is a thrilling picture produced with considerable realism, a ship on the sea being used for some of the scenes. A prince guarded by detectives embarks for a voyage, but an anarchist spy has discovered his intention, and has notified his accomplices, who send three men to murder the prince. We are not told how they get on board undetected, but we see them concealed in a big box, which does not appear quite plausible. One of them gets to the cabins of the prince and the detectives and chloroforms all three, leaving an infernal machine under the prince's bunk. Then they escape by means of a boat, which they lower from the ship, which again lacks plausibility. In the meantime the police raid the den of the anarchists on shore, and, securing a confession from one of them, send a wireless message to the ship. The prince is dragged from his cabin, the escaped anarchists are pursued in another boat, and brought back and the infernal machine is found and thrown into the sea just as it explodes.

THREE VITAGRAPHS PER WEEK.

Popularity of Vitagraph Films Causes Increase of Weekly Production—Other Notes.

The Vitagraph Company increases its regular releases to three reels per week, commencing with the week of Feb. 14. The added day of each week will be Friday, making the Vitagraph releases every Tuesday, Friday and Saturday, beginning with the week named.

This increase has been made in response to repeated and numerous appeals from exhibitors in all parts of the country, with whom Vitagraph subjects are vastly popular. It is made possible by the extensive additions and improvements that have been made to the Vitagraph producing plant in America and also by the new Paris studio which is now about completed.

The widespread interest and enthusiasm created by the Vitagraph's religious subjects is somewhat responsible for the public demand which has led to the increase of Vitagraph releases to three reels per week. These subjects are especially suitable for Sunday exhibition, and particular attention has been given to them for that very reason.

The fourth reel of "Moses," due Feb. 11, displays remarkable ingenuity in portraying the performance of the miracles. One of the most wonderful and at the same time difficult effects to reproduce was the dividing of the Red Sea, which was accomplished only after much experimenting and study. This reel, which is called "The Victory of Israel," is the most spectacular of the entire Moses series. More people were employed in it than in any of the others. The concluding reel, Part V., "The Promised Land," excels all others, however, in impressive solemnity and is a fitting close to this truly great series of Biblical pictures.

In the Vitagraph comedy subject, "Caught in His Own Trap," a novel idea is introduced to bring about a clever and thoroughly amusing situation. The comedy tells a neat and interesting love episode and is of the higher class. It is announced for release Feb. 1.

A very powerful dramatic subject, "The Passing Shadow," will be released by the Vitagraph Company Feb. 8. The plot is of the gripping kind, and the intense interest in the outcome is continued to the last foot of the film. The acting is said to be splendid in quality.

"Muriel's Stratagem," a Vitagraph release due Feb. 15, is said to be a remarkably interesting comedy-drama, in which light comedy is blended with strong dramatic situations in a most delightful way.

ESSANAY FILMS

Release of Wednesday, Feb. 2

"THE WRONG MAN"

This brisk little comedy is one of the best of our recent comedy releases. No film story concerning a case of mistaken identity ever developed more laughable situations than those our comedy producer has introduced into this story. Mrs. Simpkins is annoyed by a masher, the persistent thing even entering her house to ply his amours. Mrs. Simpkins runs out and encounters the neighborhood plumber, who volunteers to rout the intruder, and some funny things happen when Mr. Simpkins, a traveling man, arrives and is mistaken by the plumber for the annoying masher. After several attempts to get Simpkins out of the house, the plumber throws him out the window into a snowbank. It is after many persistent efforts that Mr. Simpkins establishes his identity and the real masher is given an icy bath in the snow. Length, approx., 554 feet.

"A VOICE FROM THE FIRE-PLACE"

A little drama founded on the short story of Guy de Maupassant, "The Log." Length, approx., 488 feet.

Release of Saturday, Feb. 5

"SENSATIONAL LOGGING"

A scenic and industrial picture shows one of the most startlingly spectacular feats in modern lumbering, the blowing up of a great dam, which releases hundreds of thousands of logs on a mad race down through the Cumberland Mountains into the Ohio River. A remarkable film. Length, approximately, 1,000 feet.

Order Essanay Posters!

Trade Mark

Write for "The Essanay Guide," our new bulletin. It's worth seeing.

ESSANAY FILM MFG. CO.

435 North Clark St., Chicago, Ill.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, February 1

CAUGHT IN HIS OWN TRAP

A Clever Comedy Based on a Novel Idea—Papa catches two lovers spooning, by seeing them in a mirror which he arranges for the purpose. They turn the tables on him when he kisses the maid. Approximate length, 503 feet.

THE SKELETON

Fast and Furious Fun in which [illegible] leton furnishes the chief reason. Approximate length, 440 feet.

Saturday, [February 5]

[Magnificent Production of]

TWELFTH NIGHT

Adapted from Shakespeare's Comedy—One of the greatest classical play adaptations ever produced by this Company, famous for its motion pictures of this class. Approximate length, 970 feet.

THREE REELS PER WEEK

TUESDAYS
FRIDAYS
SATURDAYS

In response to numerous requests from exhibitors everywhere, the regular Vitagraph releases will be increased to THREE REELS PER WEEK, commencing the WEEK OF FEBRUARY 14, the new release days being TUESDAYS, FRIDAYS and SATURDAYS.

The Two Concluding Reels of THE LIFE OF MOSES will be issued as follows: PART IV., **"The Victory of Israel,"** Feb. 12. PART V., **"The Promised Land,"** Feb. 22. Exhibitors will thus have the opportunity of showing all five reels before the end of Lent. Make your arrangements now with your exchange.

USE VITAGRAPH POSTERS. ORDER FROM YOUR EXCHANGE.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 78 Rue Saints-Cecile.

F. S. A. CONVENTION

NOTHING SENSATIONAL LIKELY TO OCCUR AT THE MEETING.

Film Service Association Convenes at Imperial Hotel, This City, End of This Week—Manufacturers Will Not Be Present and Have No Bombshell to Spring, So it Is Said—Business Matters May Be Considered.

Those who have been looking for some big Patents Company announcement to fall like a bombshell among the Licensed exchanges when the Film Service Association meets for its annual convention the last end of this week at the Imperial Hotel in New York are likely to be disappointed. Whatever plans the Patents Company and the Licensed manufacturers have been considering for the betterment of the exchange business are not yet sufficiently formulated to be even discussed, much less presented to the exchanges. It is therefore said to be unlikely that any of the manufacturers will be present or represented at the convention, except those few who have exchanges of their own.

The present organization of the F. S. A. is of a social character, but it may take up a number of business matters of interest to themselves. The complaint they have been nursing, that the return of old film equivalent to the quantity purchased, is unjust, because there is a natural shrinkage in the length of a reel during the course of its life, has already been met by the announcement by the Patents Company that a 20 per cent. allowance will be made hereafter on all returns.

The matter of N. I. film being of too short life may come up for discussion, but the exchanges can scarcely add anything new. The manufacturers are as much or more interested in a proper solution of this difficulty than the exchanges. It is claimed that the faults alleged against N. I. film are mostly imaginary—that the real difficulty lies in the fact that a great percentage of exhibithing machines have become worn during the past two years and that the old inflammable film would suffer just as much in present day machines as any other. The solution of this part of the trouble would therefore appear to be a rigid inspection and regulation of machines.

It is said that the Eastman Company is experimenting with an entirely new type of non-inflammable film as another possible solution of the matter.

If the members should endeavor to formulate trade and territory agreements among themselves it is claimed they would be meeting many of the objections that have been urged against their present manner of doing business, especially in the Middle West.

TO CAPTURE FEATURE SUBJECTS.

Shrewd Move of Licensed Manufacturers to Secure Big Independent Films.

The new Licensed company to handle the Roosevelt and similar films, the formation of which was first announced in THE MIRROR, will, as THE MIRROR intimated, take on a wide and important scope. It is now hinted by the *Film Index*, a trade paper enjoying intimate sources of information, that the new company will maintain agents in Europe to watch for any really notable productions by independent companies or free lances, securing the exclusive American rights, so that the Licensed houses may enjoy the best of the world's films.

It is also stated that future notable films that may be taken by Cherry Kearton, who took the Roosevelt negatives, are engaged in advance by the Licensed manufacturers.

The Roosevelt films, it is added, will be printed at the Bound Brook factory of Pathe Freres in this country. The price has not yet been announced.

CHILD SUBJECTS NOT WANTED.

Kalem Company Will Make No More of Them—Two Releases Per Week, However.

The Kalem Company has found that the exchanges do not take kindly to the "children films" which the company has commenced issuing. As the exchanges constitute the direct source of demand for the manufacturer, the company will bow to the verdict and confine its future releases largely to strong dramatic, melodramatic, Indian and war pictures. Along these lines the company's product has won wide popularity, and the two releases per week which will commence in February will therefore include only one or two more children's subjects which have already been made.

It may be added that those child subjects thus far released have won unstinted praise from critical observers.

FREEMAN OUT OF FILM IMPORT.

O. M. Freeman is no longer connected with the Film Import and Trading Company. His position of secretary, treasurer and member of the Board of Directors is now held by Max Marks. At the office of the company the statement was made to THE MIRROR that Mr. Freeman had been removed from office but no reason was given.

MURDOCK RETIRES.

J. J. Murdock, it is announced, has sold his interest in the International Projecting and Producing Company to James B. Carrigiano and others of St. Louis.

LICENSED FILM RELEASES.

Jan.	24	(Biograph) The Honor of His Family. Drama	988 ft.
"	24	(Pathe) Acrobatic Exercises by the Colibris Dwarfs. Col.	374 "
"	24	(Pathe) The Unlucky Fisherman. Comedy	358 "
"	24	(Lubin) Cupid, D.D.C. Comedy	350 "
"	24	(Lubin) Adoring an Ad. Comedy	520 "
"	24	(Selig) The Ranch King's Daughter. Drama	700 "
"	25	(Vita.) Life of Moses (third series)	976 "
"	25	(Edison) A Woman's Strategy. Drama	975 "
"	25	(Gaumont) The Price of Patriotism. Drama	574 "
"	25	(Gaumont) Seaside Adventures at Home. Comedy	371 "
"	26	(Pathe) Motherless. Drama	1047 "
"	26	(Essanay) The Modern Messenger Boy. Comedy	
"	26	(Urban) Tommy in Dreamland. Comedy	491 "
"	26	(Urban) The Lass Who Loves a Sailor. Drama	417 "
"	27	(Biograph) The Last Deal. Drama	991 "
"	27	(Selig) The Devil, the Servant and the Man. Drama	950 "
"	27	(Lubin) Marble Quarrying in Tennessee. Scenic	450 "
"	27	(Lubin) The Flirto-Maniac. Comedy	400 "
"	28	(Pathe) The Scarecrow. Comedy	574 "
"	28	(Pathe) The Leather Industry. Industrial	394 "
"	28	(Kalem) The Man Who Lost	950 "
"	28	(Edison) A Georgia 'Possum Hunt. Scenic	140 "
"	28	(Edison) The Skipper's Yarn. Drama	850 "
"	29	(Vita.) The Girl and the Judge. Drama	980 "
"	29	(Pathe) Cousin Lou for Mine. Comedy	564 "
"	29	(Pathe) The Strong Man. Comedy	440 "
"	29	(Essanay) An Outlaw's Sacrifice. Drama	996 "
"	29	(Gaumont) The Great Divide. Drama	741 "
"	29	(Gaumont) Wild Waves at St. Jean-de-Luz. Travel	243 "
"	31	(Biograph) The Cloister's Touch. Drama	993 "
"	31	(Pathe) Coffee Culture. Industrial	508 "
"	31	(Pathe) Dick's a Winner. Comedy	453 "
"	31	(Selig) Shooting an Oil Well. Industrial	715 "
"	31	(Selig) Our German Cousin. Comedy	285 "
"	31	(Lubin) Too Much Protection. Comedy	600 "
"	31	(Lubin) Bill's Boots. Comedy	245 "
Feb.	1	(Vita.) Caught in His Own Trap. Comedy	503 "
"	1	(Vita.) The Skeleton. Comedy	440 "
"	1	(Edison) A Japanese Peach Boy	940 "
"	1	(Gaumont) The Golden Lily. Drama	702 "
"	1	(Gaumont) Ascending the Jura Mountains. Travelogue	353 "
"	2	(Pathe) The Postmistress. Drama	918 "
"	2	(Essanay) The Wrong Man. Comedy	554 "
"	2	(Essanay) A Voice from the Fireplace. Drama	488 "
"	2	(Urban) Sheltered in the Woods. Drama	806 "
"	2	(Urban) The Might of the Waters. Travelogue	167 "
"	2	(Kalem) The Stepmother. Drama	980 "
"	3	(Biograph) The Woman from Mellon's. Comedy	988 "
"	3	(Selig) Politics. Comedy	1000 "
"	3	(Lubin) It Might Have Been. Comedy	590 "
"	3	(Lubin) Sentimental Sam. Comedy	300 "
"	4	(Kalem) The Little Old Man of the Woods	945 "
"	4	(Pathe) The Model. Drama	718 "
"	4	(Pathe) Roller Skating in Australia. Sport	266 "
"	4	(Edison) His Just Deserts. Drama	585 "
"	4	(Edison) The Surprise Party. Comedy	385 "
"	4	(Edison) The Bad Man from Riley's Gulch. Comedy	265 "
"	5	(Vita.) Twelfth Night	970 "
"	5	(Pathe) A Critical Situation. Comedy	622 "
"	5	(Pathe) Adam the Second, Trained Ape. Miscellaneous	584 "
"	5	(Essanay) Sensational Logging Scene	1000 "
"	5	(Gaumont) Civil War. Drama	940 "

INDEPENDENT FILM RELEASES.

Jan.	24	(Imp.) Never Again	
"	24	(Imp.) The Rose of the Philippines	
"	25	(Bison) A Romance of the Prairie	975 ft.
"	26	(Ambrosio) The Last Keepsake—A Choice Policeman	1000 "
"	26	(Challenge) The Artist's Inspiration	950 "
"	27	(Whyte) Bonhead's Second Adventure. Comedy	500 "
"	27	(Whyte) The Ordeal	495 "
"	28	(Bison) His Imaginary Crime	950 "
"	28	(Itala) The Timid One—A Good Winning	975 "
"	29	(Great Northern) A Woman's Destiny. Drama	740 "
"	29	(Great Northern) The Foxy Soldiers. Comedy	235 "
"	29	(Pantograph) A Tale of Colonial Days	900 "
"	31	(Eclair) The Little Peddler. Drama	480 "
"	31	(Eclair) Mr. Thoughtless' Dilemma. Comedy	450 "
"	31	(Imp.) Coquett's Suitors. Comedy	680 "
"	31	(Imp.) Sports in the Snow. Novelty	330 "
Feb.	2	(Challenge) Clown's Big Moment. Drama	1000 "

BIOGRAPH WESTERN TRIP.

The Biograph Stock Company and operators left last Wednesday for Los Angeles, Cal., to be gone two months or more, during which time a series of Western pictures will be produced. There were 35 persons in the party, and they traveled by special car.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Laramie, Wyo., the O. K. and Lyric have consolidated under management of Fred Cambron. The O. K. will run pictures exclusively.

At Norwich, Conn., the Broadway, under management of Sheedy and Jackson, and the Breed's Theatre, managed by Charles McNulty, presented attractive bills of vaudeville and moving pictures to good returns during week of Jan. 16-22.

At Mahanoy City, Pa., ground has been broken for the erection of a new house at Penn and Main streets. The location is some distance from the business centre. Business at Kerrigan's is reported to have increased considerably of late.

At Willimantic, Conn., A. P. Dorman, manager of the Scenic, has installed a new screen with dark green canvas wings, and the same material placed all around the picture field gives the effect to the picture as if in a large frame and makes it stand out clearer. The Bijou: Vitagraph headliners, with Biograph comedies, have made standing room at a premium.

At London, Ont., the Unique had added variety to the former bill of pictures, and the change seems to meet with general approval. Bennett's is doing splendid business with pictures and vaudeville. The matinees are fairly well attended, but the evenings are frequently capacity at both performances, and crowds waiting to get in. The Star is also doing well with pictures and vaudeville.

At Belfast, Me., the Star continues to draw large audiences, and the pictures and music (both vocal and instrumental) please the patrons. A new asbestos fireproof booth has just been installed at this house.

The moving picture houses at Leavenworth, Kan., four in number, are now under the sole management of C. Mensing, E. Lampson disposing of his interests Jan. 15.

The motion picture business at Elgin, Ill., is poor, on account of inclement weather. No pictures at Opera House week of Jan. 17. The Lyric Theatre songs were sung by Hazelle Rhoades, of Chicago, and Atlanta Speedway Auto Race pictures were displayed Jan. 17, 18; L. S. Spencer returned to the Temple and entertained week of Jan. 17, and Live Corps and Rocky Road pictures were on view. At the Star Motor Boat and The Angel Child pictures were displayed Jan. 17-19 to good returns.

The new house at Portsmouth, N. H., opened Jan. 24. It is called the Comique, and managed by W. H. Dow.

FILMS LUBIN

RELEASED, MONDAY, JAN. 31, 1910

TOO MUCH PROTECTION

Not police protection, but protection against thieves. Wilkins has his house treated by the Burglar-Proofing Company with the result that he is locked out and a burglar is locked in. Wilkins is so grateful when the burglar lets him into his own home that he gives him the plunder and whiskey and cigars to boot. A funny treatment of a novel idea. Length, 600.

BILL'S BOOTS

Bill's boots are not funny of themselves, but when a couple of kids bury them in a snowbank and a hysterical woman thinks they belong to a man overcome by the cold, things happen fast and furious until the lively climax. A hearty laugh in small compass. Length, 245.

RELEASED, THURSDAY, FEB. 3, 1910

IT MIGHT HAVE BEEN

Old letters suggest to the lonesome bachelor the possibility of reviving memories of the past. He hunts up his lost loves, but his experiences lead him to the belief that what is is far better than what might have been. Unique in theme and splendidly acted, the subject is certain to score heavily. Length, 590.

SENTIMENTAL SAM

Sentimental Sam is a second-story worker with a heart, and when he finds two loving hearts ready to stop beating because of the first quarrel of their married life, he checks the incipient suicides and then cleans up the apartment under the very noses of the engrossed couple. A rattling little farce in which a capital idea is made better by good acting. Length, 300.

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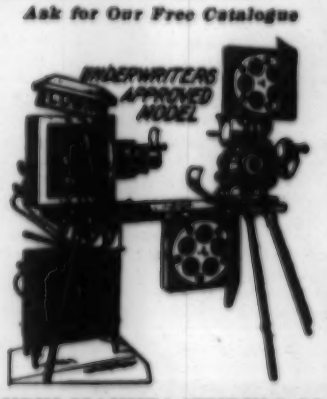

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ESSANAY FILM MANUFACTURING CO.
435 N. Clark Street, CHICAGO, ILL.

At Cory, Pa., C. H. Waters, of the Continuous Theatre, has closed his house, and opened a new and better place next door, seating 300 people. The theatre is equipped in every modern detail, plenty of side exits, and his booth is located outside the house, making the place safe in every detail. Licensed films are used, and are giving the best of satisfaction.

At Pittston, Pa., the Gem was forced to close Jan. 8 because of the sale of the building occupied by them. Dreamland, Bohemian and Happy are all doing capacity business.

Although Leesburg, Fla., has a population of 2500 or more, there is not a moving picture house to be found there. This is a live tip for some one.

At Waterloo, Iowa, Manager John Foley has installed the Independent film service and there is a rumor afoot that J. C. McClinton, former manager of Dreamland, will open up a new moving picture and vaudeville house in the near future.

At Newport, R. I., the Star, moving pictures and songs, Jan. 10-15, to good houses. Maurice Ritter made good. Bijou, talking pictures and songs, Jan. 10-15, to good business.

At Angola, Ind., the Broskow entertained capacity houses all week Jan. 10-15.

At McAlister, Okla., the Theatre Svoiya, moving pictures, is permanently closed.

At Mansfield, Ohio, Manager L. J. Hall, of Dreamland, says that the attendance during week 9-15 was uniformly good.

At Schenectady, N. Y., the Empire, formerly a burlesque house, has opened with moving pictures and is attracting good business nightly.

THE VAUDEVILLE MIRROR

NOTES AND COMMENT.

The revised "Voss bill" affecting theatrical agents in this State and which was introduced in the Senate at Albany on Wednesday, Jan. 12, by Senator Wagner, is now before both bodies of the Legislature for discussion. The present revision is stated to have been drawn by Harry De Veaux, president of the Actors' Union, and there are only a few minor changes in the bill from that presented a year ago.

The Voss bill was vetoed by Mayor Adam, of Buffalo, because he felt that the city of Buffalo could not support a Commissioner of Licenses, a deputy commissioner and subordinate clerks, as required by the measure. However, this same ruling was in the original bill under Section 178, which pertains to the enforcement of the law, and which section and paragraph regarding the appointment of such commissioner, deputies and clerks was not altered in the proposed amendment of last year nor has it been altered this year. As the present bill is not to be voted upon by the respective mayors of Buffalo and New York, but is to go direct to the Governor if passed, it will in all likelihood become a law.

Through the mediation of M. S. Bentham, the well-known agent, E. F. Albee, general manager of the United Booking Offices, is reported to have become interested in the passage of the measure, and with the latter's influence it is not likely that the agents of this city will make any concerted fight against the bill. The main features of the amendments call for a straight commission of five per cent. to be charged for bookings by vaudeville agents upon the weekly salary of performers and acts. Agents are held to be responsible for the acts of their employes. Agents are compelled to investigate the financial responsibility of those managers they are doing business with in the way of engaging talent. All contracts must be in writing. A book of complete records of dealings must be kept. Complaints may be filed against an agent with the Commissioner of Licenses. All complaints may be filed against the issuance of a license and the commissioner must refuse to grant a license to an applicant if it is proven that such applicant is not a fit person to act as an agent. All parties concerned in any complaint must be notified of the date of each hearing before the commissioner. Penalties call for a fine of not less than $50 nor more than $250, and imprisonment for not more than one year or both. A few other minor changes are made from the original bill.

It is to be hoped that every reputable agent, every actor of influence, every manager of standing and every citizen interested in the welfare of the actor will use his every endeavor with his local representatives in the House and Senate toward the passage of this measure. The reliable agent is a necessity, and this measure furthers the interests of the reliable agent as well as the reliable actor and producer. The unreliable man is not wanted in the business in any capacity.

JOHN T. FYNES DEAD.

John T. Fynes, who was for many years one of the executive heads of the Keith-Proctor forces, previously being one of J. B. Keith's chief lieutenants, died at his home in the Arden, in East Ninety-first Street, this city, on last Friday, Jan. 21. In his early days Mr. Fynes was a newspaper man, going on the Boston *Herald* in 1880 at the age of nineteen, as a reporter. Nine years later he moved to New York and entered the services of *The Sun*, going later to *The Evening World*. In 1894 he became one of Mr. Keith's executives, locating at Keith's Providence, R. I., theatre and later returning to the Union Square Theatre, where he was actively engaged in promoting the Keith interests, until the merger with F. F. Proctor. He continued as one of the new combination's managers until quite recently. He is survived by his widow.

HERBERT CLIFTON'S SUCCESS.

Herbert Clifton, the English singing comedian who made his American debut at the Alhambra last week, will return to England on the S. S. "Mauretania" on March 5. Mr. Clifton shared the applause honors of the bill at the Alhambra with Adelaide Keim and company, and he will continue his success in the other Williams' houses. After playing a series of engagements in Dublin, Ireland, and on the continent he will return to America in September for a second tour.

NEW VAUDEVILLE ACTS

SEVERAL IMPORTANT FEATURES WERE ADDED TO THE BOARDS HERE LAST WEEK.

R. A. Roberts' Latest Protean Playlet Is a Production Worth Seeing—Those Three Fellows Score Heavy Hits at Two Houses—Adelaide Keim's Newest Sketch Pleases—Other Offerings.

Cruel Coppinger.

R. A. Roberts, the protean actor, presented his latest playlet, Cruel Coppinger, for the first times in this country at the Plaza Music Hall last week. The theme is based upon fact, although the story leads into the world of dreams and fancy. Cruel Coppinger was a man of a dual personality, who lived in England toward the close of the eighteenth century. In London he moved in the best social circles, living under his rightful name of Paul La Velle; while along the Cornish coast he was feared and dreaded as a pirate of unscrupulous knavery and unchallenged daring. The stage story of this interesting character is in two scenes, the first in the town house of La Velle, and the second at Coppinger's Cave on the Cornish seaside. At the rise of the curtain a row of red lights, facing the audience from the apron rim, throws a suggestively harrowing glow over the house and gives added atmosphere to what follows. They are almost immediately extinguished, and the darkened scene, save for a baby spot, together with the orchestral accompaniment, brings one in admirable harmony with the gruesome tale. La Velle is discovered seated at a table, the light illumining his face and shoulders, then darkening, and the character of Sir Clifford Ross, father of the former's sweetheart, being revealed standing by the table. A dialogue between the two ensues, each speaking alternately. Closing this "prologue" the lights are turned half on, and the playlet begins. Briefly it tells the story of this dual nature of La Velle, his love for Kate Ross, and his attempts to leave his other life of thievery. The worst side wins out, and he assumes the character of Coppinger and sets forth upon a trip to the Cornish coast to wreck his last vessel, which he has been informed is shortly due upon those seas. The second scene is quite melodramatic, yet admirable as to staging. A small pony carrying a lantern at his neck is being led up and down the shores to draw the oncoming ship to its destruction on the rocks, the sailing master believing the light to be that of another boat sailing inshore. The ship is sighted by one of the pirates, and later by Coppinger, who shortly learns through one of his men that Sir Clifford Ross and Kate are aboard her. His better nature asserts itself, and to save them he blows up his powder magazine, thus notifying the voyagers that they are nearing danger. The curtain slowly descends. The other parts played by Mr. Roberts include Kate Ross; Jolly Bob, a king's officer, who breaks into the London house to arrest Coppinger; Red George, a pirate, and Hans Schmidt, a faithful German servant. In the latter character the artist did especially good work, and his dialect is deserving of nothing but praise. Cruel Coppinger is a bit harder to follow than is Dick Turpin, but it gives broader opportunity for stage imagery and phantastic thought-play. The author-actor-producer is to be sincerely congratulated, and his continued success in America is doubly assured.

J. O. Brasse and Augusta True.

At the Fifth Avenue Sunday, Jan. 16, J. O. Brasse and Augusta True presented A Talk with the Boss, by Walter W. Steiner. The idea being a woman, who's husband has been sentenced for life for killing a man, who insulted her (as she explains), and calls on the political boss to use his influence with the Governor to secure a pardon. During the conversation a message is brought to the boss concerning some "race track" bill. He telephones to somebody, going into the next room to do so, and tells him he will use his influence for the bill for $200. (Quite a cheap boss.) The woman overhears it, when she cannot get any satisfaction by reasoning she threatens to expose him, as she read the message on his desk and overheard the telephone conversation. He finally agrees to use his influence. The sketch is not consistent. Nobody, political boss of otherwise, would transact business of a secret nature over the 'phone and shout it out loud enough to be heard in the next room (or as Mr. Brasse shouted on the next block). It is also doubtful if a woman bent on such a mission would pry into another man's affairs when on an errand such as she was. There were other little things like this that took away the natural part of the story. Mr. Brasse did not play the boss true to life at all. He was entirely too gruff and had a tendency to "bluster," and to say the least he was not a bit convincing, while Miss True was convincing only at times. Her costume did not fit the character. There is not enough action in the piece or enough interest worked up to get it very far in vaudeville nowadays, where comedy acts have to be funny and dramatic acts really interesting and dramatic, but most of all well acted.

Williams and Van Alstyne.

We have had an almost continuous run of composers and lyric writers before the vaudeville lights during the past two seasons, and when Harry Williams and Egbert Van Alstyne made their debut at the Colonial last week, it was a matter for speculation as to whether the public had had enough of this sort of "song plugging" or not. And the answer was one great big Not with a capital N. H-I-T does not begin to spell their success! With a big and usually pleasing bill of the Williams brand, they just ran away with the whole show. Harry Williams as the singer made the biggest personal "bulls-eye" because he was the singer of their songs and because he proved himself a more than capable one. Mr. Van Alstyne played the accompaniments most effectively and added much to the entertainment. Their songs included "Heinz Is Pickled Again," "I've Lost My Gal," and three new ones—"A Little Flat in a Great Big Town is Good Enough for Me," "Come On, Mr. Cowboy," and for a special encore, "What's the Matter With Father?" a song that before long is sure to be sung and whistled in every nook and crannie of the big metropolis. They are to be thanked for not delving into their past and going into the scrap heap for a lot of cast-off numbers. What they sang was new and pleasing and the remarkably loud and long continued applause on Tuesday night proved how well each number was rendered.

Adelaide Keim and Company.

The sketch presented at the Alhambra last week is the second new offering Miss Keim has had this season, and by far one of the most interesting comedy acts of a legitimate nature seen in New York in some time. It is from the pen of Edgar Allen Woolf, and entitled Miss Bright, Decorator. A humorous but consistent story is evolved from the visit of Miss Bright, a decorator by profession but an apostle of light and cheerfulness in the bargain, to the home of her former sweetheart, who she has heard is wearing his life away in the gloomy memories of his wife now dead. The man, his sister-in-law and the latter's fiance are at hand when she arrives, and instantly she proceeds to dispel the dismalness of both house and temperaments by a succession of delightful situations and dialogue. She not only succeeds in that purpose, but wins the widower's love and offer of marriage and unites the destinies on the verge of disruption of the two younger people at the same time. Miss Keim made a personal hit in the character of Miss Bright, and made the most of all her comedy opportunities. Albert Kenyon as the young fiance proved most entertaining, and the other characters played by Allan Murnane, Parke Patton, and Walter Van Allen, the latter as the expressman, were capable and satisfactory.

Atwood and Terry.

Offering what might have been a remarkably clever and amusing act, Atwood and Terry failed toward the close to win any sort of a hand at the Plaza Music Hall on last Thursday evening, where they were making their week's debut in this city. Atwood comes on alone, and announces that his partner is missing, but trusts that the audience will enjoy his efforts to entertain. Terry soon appears, made up as a tough youth, and bringing a message from the supposed Terry, who is unable to be present through his having imbibed too freely of liquid joys. A dialogue ensues, and the two endeavor to present an act together. A big mistake is made by reverting to a bit of pathos which was pathetic in its weakness. Comedy lines, with a big interrogation after the "comedy," were interminglied, and the finish, as already stated, was lamentably poor. Rewritten and muchly altered, the pair will have an act that might win favor.

George Spink and Agnes Lynn.

This class of specialty act is fast becoming mighty popular and of the many already seen that of George Spink and Agnes Lynn is one of the best. They appeared fourth on the bill at the Alhambra and worked entirely in one with the assistance of a piano. Mr. Spink confines most of his work to original songs at the instrument. His songs could be improved somewhat, for they are not as strong as the closing number or those of Miss Lynn's. Her first song, in kid costume, was entitled "Pudding Face" and made a decided hit. The other was "Keep Your Foot on the Soft, Soft Pedal." Her work has steadily improved in the past few seasons, and now she makes a strong bill for prominence as a comedienne. They finish with a nonsensical patter song and dance that is original in character and took repeated encores.

Herbert Clifton.

Herbert Clifton appeared at the Alhambra last week for his initial American debut and by his unique vocal methods scored one of the big hits of the bill. He is possessed of a phenomenal soprano voice which might be classed with that of Stuart's, and appears in one costumed like a rag tag of the streets. His selections ranged through "Love Me and the World is Mine," a French soubrette song and dance number, an English artist's rendition of a coon song and "Stop Your Tickling Jock." The latter was sung in his natural tones and pleased but mildly. The other numbers were extraordinarily well sung and the strength and clearness of his high top notes brought rounds of applause. He closed with a dramatic singing of "The Holy City," in which he weirdly impersonates, through the sentiment in that number, the heavenly dream of a starving boy.

Those Three Fellows.

Billed as Those Three Fellows, Max Murkhardt, Billy Sharkey, and Joe Geisler, made their vaudeville debut as a trio at both the Plaza and the American Music halls last week, and scored an instantaneous hit. Their work is admirable, and the character singing of the first two is most captivating, each possessing an individuality all his own, and both having voices of praiseworthy calibre. The piano accompaniments of Mr. Geisler are also very pleasing. Their selections included "Military Marx," "That Italian Rag," "That Yiddish Rag," "He's My Brother-in-Law," and "Give My Regards to Mabel," a fine closing number which won them many bows; in fact, they could have come back for an encore. At the American on Monday afternoon they also sang "The Mendelssohn Spring Song Rag," a syncopated arrangement of the famous composition.

The McNallys.

This is a new diving act fostered by the famous diving and swimming master, McNally. The tank is the same as that used for a previous diving act, but the scenery is not as attractive. The three divers, two women and a man, are McNally's proteges, but on Monday afternoon did not acquit themselves with any great degree of cleverness. The man, Mr. Big-

(Continued on page 22.)

PENCILED PATTER.

Commence to forget the troubles you just started to remember.

Suggestion for popular song title, "Where Is That Time You Said You'd Book Five Months Ago To-day?" or "Pity the Poor Agent."

In pugilistic circles they have a habit of taking some well-known fighter's name and prefixing the word "Young" to it, such as "Young Corbett," or "Young Sharkey," etc. If the same system was used in the theatrical business it would be funny to see "Young E. H. Sothern" billed, or "Young William Collier" in a comedy by "Young George Ade," wouldn't it?

Vaudeville Excuses (when they don't make good): "If my pipes didn't give out this morning I'd be a riot here." "If we had a better spot on the bill we'd show 'em." "Well, you can't knock them off the seats all the time; you ought to have seen us last week, some noise, Bo."

A fellow put one joke in a certain comedy sketch and then advertised that he "rewrote" the act and that the former version "was shelved." He's like the crazy man who was found throwing pail after pail of water off a ship. When some one asked him what he was doing he said he was "helping them build up the ocean."

Max Witt's new act, The Roses of Kildare, has been doing very well in the East and opens on the Orpheum Circuit in April. It's funny how Max can "put over" these Irish acts; he must have a habit of eating corned beef and cabbage.

The management of The Lottery Man are putting out lithographs with the pictures of the critics who said the show was good. If this habit spreads it will be bad for the actors. They will no longer be able to see their handsome features pasted on the city's dead walls and fences. Time changes everything.

Nat D Ayer, the handsome young composer, has been getting column "write ups" on the road where he and his partner, A. Seymour Brown, are appearing in vaudeville. One paper said, "The most remarkable thing about Ayer is that he is only twenty-one." We thought the most remarkable thing was that he never writes us and says he was a "knockout." Modest boy.

Christy and Willis open on the Orpheum Circuit March 7 at St. Louis. Al. Gallagher, of the Sutherland office, is their agent. Classy act, plus a classy agent. What's the answer? Work, of course. Good, go up to the head of the class.

Local Improvements.—They put a new pane of glass in the door of the Family Theatre Department of the U. B. O.

Brian H. Wilcox and Marie Gilmore, who do a piano, singing and dancing act, say they "don't care whether school keeps or not," as they have twelve weeks booked ahead and know there is more time waiting for them. Oh, very well.

"I hate to talk about myself,"
He said by the agent's gate,
"But then I really must admit
That my act is surely great."

S. A. Peck has a new act, a man and woman that are wonders. During the act the woman swallows curved swords and a lighted electric bulb. The man swallows army bayonets, the leg of a table, and shoots a loaded gun off with the barrel down his throat. The managers are afraid to book the act for fear they may eat up part of their theatres.

Slow week in New York this week, not even one new theatre opened.

Johnny Slavin is appearing in vaudeville with a condensed version of A Knight for a Day. He has been endeavoring to secure Leonie Pam to play opposite him, the part being the same one Miss Pam played in the Chicago production of the show. The addition of Miss Pam would improve Slevin's act one hundred per cent., as her cleverness is well known in these parts, and her name connected with Slevin's would be a strong drawing card in New York.

Al. Pianadosi has certainly given Leo Feist some good songs since he has been with the latter house. The Empire City Quartette are going big with "Down in Cotton Town." Frank Morrell is singing "Be Jolly, Molly," the "Italian Rag," and "Not Me." The two comic character songs have outshadowed anything in that line on the market at present. Al. is still wearing the same size hat.

Joe Welch is looking for two midgets. Herbert Cyril and Lester Mayne please write.

You can convince yourself of anything. The thing is to convince others.

E. L. Weil, manager of the Unique Theatre on Fourteenth Street, wants some one to "stake" him to a ticket to Salt Lake City. There's a reason.

Catch Fannie Wood with her new white hat! It's so big it looks like a landscape painting of a snowstorm. Does it look good? Well, just catch, that's all. It's immense in every sense of the word.

THOMAS J. GRAY.

VAUDEVILLE. | VAUDEVILLE.

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MAG HAGGERTY, M. D.

By WILL M. CRESSY Member V. C. C.

Melbourne Mac Dowell Virginia Drew Mac Dowell

The Vaudeville Team of MAC DOWELL and TRESCOTT present

"A MAN OF THE PEOPLE"

A Twentieth Century Sketch

Playing Interstate Circuit Opening December Fifth

"STUART"

(The Male Patti)

Direction M. S. BENTHAM United Time

Frank Fogarty

"The Dublin Minstrel"

Booked solid until August, 1910

AMERICAN MUSIC HALL.

The Reid Sisters followed a noisy overture, and would have been interesting in a dancing and acrobatic specialty of the usual order had they only smiled once in a while. Indifference on the part of the actor invariably means an indifferent audience. Brown and Brown came second, and their cartoon work passed muster. A little clearer articulation would give the audience some idea as to what the songs are they are using. The Mayville's (see New Acts). Those Three Fellows (See New Acts). Leroy Clayton presented the old favorite, Hogan of the Hansom, and proved that the sketch of the bygone variety day is fast becoming popular again. While the sketch is old it hasn't been used to any great extent of late, and so proved to be almost a fresh attraction. Tom Brown and Siren Nevarro are again in vaudeville after a successful engagement with the Bert Williams' production, and made a good impression on the American audiences last week. Their Chinese characters are still the best feature of the act, and worthy of more than passing mention. The Svengali Trio got along passably well, their most valuable asset being the opportunity their act furnished Harry Cooper later on the bill. The Ward Brothers followed intermission, and featured two Scotch songs in a feeble manner. Why will dancers attempt to sing? Their dancing was good, although not in keeping with their costumes. A liberal show of flesh is not a necessary adjunct to a male dancing act, but that seems the only reason for the constant swirling of the knee-length costumes. Ma Gosse repeated the mild hit made by them last week. The Empire City Quartette were the emphatic hit of the bill, and the honors of the act fall to Harry Cooper. Although his travesty on Ma Gosse is a big laugh, his Svengali burlesque is by far the funniest conception he has ever evolved. The audience fairly screamed at the Monday matinee. The McNallys (See New Acts).

FIFTH AVENUE THEATRE.

The bill here ran as programmed, with but one alteration (an exception with this house), and it pleased the large Tuesday afternoon audience immensely. The Frey Twins took the opening place at first allotted to Horton and La Triska, and their wrestling poses were as effective as heretofore. Ryan and White came second with their snappy, fast and exceedingly clever dancing. The Four Huntings scored heavily in third place, and The Food House was as funny a farcelet as ever. Thomas J. Ryan-Richfield company in Mag Haggerty, M.D., brought the laughter up to the "Fever point," and the entire skit, including the poker game and the osteopathic finish caused a veritable riot of laughter. The Quartette gave the audience a breathing spell, and the pleasing repertoire of popular songs were generously applauded. Valeska Suratt and company came sixth. The acting of the trio could hardly have been worse and the skit has not been improved any since its first production. Hoey and Lee then lifted the house out of its quiescent mood and merriment again held sway during their comedy talk, most of which was new, and the rendition of their song parodies. The Four Rianos closed with their novelty comic acrobatic act, and once more were strong applause winners.

COLONIAL.

There were two new presentations offered here, both being reviewed under New Acts. These were McDonald, Crawford and Montrose, dancers, and Williams and Van Alstyne, the song writers. Princess Rajah shared headline honors with The Futurity Winner, and both the dancer and Joseph Hart's race-track playlet scored their usual hits. Mr. and Mrs. Jimmie Barry had the second position, presenting their familiar comedy skit, At Henafoot Corner. Mr. Barry's singing was enjoyed and the many amusing lines and situations in the sketch made the laughter almost constant during its presentation. Louis Simon, Grace Gardner and company in The New Coachman were as funny as ever, and the impossible situations and broad comedy business of Mr. Simon helped the mirth along at a rapid pace. T. Nelson Downs showed his dexterity at coin and card manipulation and won much hearty applause. High Life in Jail came just before the intermission. William Sloan and "Bill" Mack, who are featured in the company, each won instant favor, and the work of Frank De Groat, Nelson Doyle, Charles Smith and Joe Schwab was appreciated in proportion to the importance of each man's part. Wormwood's monkeys were put through their usual feats. As usual Julius Lenzberg's orchestra played a series of pleasing selections before the opening of the bill, during the intermission and at the close. Business on Tuesday night was up to the usual standard.

ALHAMBRA.

The McGregors opened the bill. Lonzy Haskell, as genial and fat as ever, made a success of an early second place and proved that he is one of a great few that can get his audience going from the start. Marcel and Boris repeated their hit made at other Williams' houses and George Spink and Agnes Linn followed them in one (see New Acts). Adelaide Keim (see New Acts) preceded intermission and the Three Leightons opened the second half of the bill. They are singing "Casey Jones" and "Margie" and made a fair impression, though handicapped by their position. Margaret Moffat and company presented Awake at the Switch for the first time this season at this house and succeeded in scoring as big a hit as that of the previous season. Herbert Clifton (see New Acts) followed, and Duncan's Scotch Collies, closing the bill, were exceptionally entertaining and proved to be one of the best dog acts ever seen on the Williams' Circuit.

VICTORIA.

Mlle. Mina Minar and company headed the bill here, this being the second week's appearance of the act in this house. Others included: Maggie Cline, Al. Jolson, Charlotte Parry and company, Exposition Four, Bedini and Arthur, Bert Levy, Anderson Sisters, and the Clark Brothers.

APPOINTED DEPUTY COMMISSIONER.

Samuel Prince has been appointed as Deputy License Commissioner in this city. He is a labor leader and a man of ability.

VAUDEVILLE. | VAUDEVILLE.

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The English Artist Who Has Made GOOD!

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PLAYING MORRIS TIME

LOTTIE WILLIAMS

Starring in Vaudeville

"ON STONY GROUND"

JANET PRIEST

THE DIMINUTIVE FUN-MAKER

As "The Goose Girl of Marken," in that Dutch act, "The Holland Heinies." Week of Jan. 31, Poli's, Scranton, Pa. Week of Feb. 7, Poli's, New Haven, Conn. Care GUS EDWARDS, 1531 Broadway.

SAM CHIP and MARY MARBLE

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CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent

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IN SEWELL COLLINS'

AWAKE AT THE SWITCH

THE GEM OF VAUDEVILLE SKETCHES

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"THE CATTLE THIEF"

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BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

STAIR-HAVLIN VAUDEVILLE.

SEVERAL HOUSES ON THE POPULAR-PRICED CIRCUIT TO CHANGE POLICY.

W. C. Bettis, of Toledo, with Officials of the First-Named Combination, Will Present Variety Bills and Motion Pictures in Large and Small Cities.

From Toledo, Ohio, last Thursday news was received that a new vaudeville circuit was in process of formation, incorporation papers having been filed. It was reported, at Columbus. The new company was to bear the name of the Bettis Amusement Company. At first hand it looked like a small affair, interesting merely local towns in Ohio. Further news, however, developed the fact that Mr. Bettis was interested in a scheme which involved a large part of the chain of theatres controlled by Stair and Havlin, as well as other theatres to be leased by the new corporation.

The story from THE MIRROR'S representative at Toledo stated that the Bettis Amusement Company would install vaudeville in Chicago, St. Louis, Toledo and New York. It is now known that the Toledo house is none other than Burt's, which is controlled by the Stair-Havlin Company. Heuck's Opera House in Cincinnati, Hopkin's in Louisville and others of the cheaper priced Stair and Havlin theatres will be added as fast as the new combination is able to lease them.

As stated in THE MIRROR many weeks ago, the melodramatic business has been falling off during the past two or three seasons, and the theatres controlled by the big popular priced circuits have not done the business they formerly did. In fact this season nearly all of the attractions put out by A. H. Woods (of the melodramatic variety) and by other managers of this type are said to have failed to draw as heavy business as they should have drawn and most of these have gradually been called in until it left the popular priced houses without sufficient attractions to keep them open.

Last Spring this circuit turned many of its houses over to vaudeville and motion picture enterprises for a short season and in general the plan proved profitable.

When seen by a representative of THE MIRROR on Saturday George H. Nicolai, general manager of the Stair-Havlin interests, said regarding the matter:

"It is true that many of our cheaper priced theatres will be turned over to vaudeville and picture houses or any of our other good theatres W. C. Bettis is a Toledo man who has been successful in the motion picture business in that city, and he has organized a company to promote vaudeville and picture interests on a larger scale than he has hitherto attempted. When he shows us a sufficient amount of actual capital as a guarantee we will turn over more of our houses to him. It is likely that St. Louis, Chicago and Pittsburgh may fall in line with the other cities already slated for the vaudeville movement. There is nothing definitely arranged as yet, however. I am going abroad next month and expect to be away for several weeks. It will be a pleasure trip combined with business."

PLAZA MUSIC HALL.

The most pleasing bill yet presented at this house drew better average business than heretofore and a continuance of such offerings will have the result THE MIRROR has predicted from the start. McClellan and Carson opened with their skating act. The windmill prop might better be left out, as it detracted from the skaters on Thursday evening, and besides it did not work at all well. For the position the act pleased. Atwood and Terry came next (see New Acts). Mr. and Mrs. Harry Thorne, with Bernice Childs in the part of the abused wife, scored a heavy laughing hit in The Harlem Flat. Miss Childs could improve her make-up by less red coloring over her eyelids. Her work was excellent, however, and she makes a fine addition to the company. Bertie Fowler repeated her big hit at the American the week previous and her baby impersonation and the "nance" characterization caused no end of amusement. R. A. Roberts put on his latest protean playlet, Those Three Fellows (see New Acts). James J. Corbett offered an almost new monologue and won instant favor. Mr. Corbett has acquired an easy stage presence and a most taking method of delivering his material. His stories, some old and many new, were humorous and pleasing, while his sincere speech regarding his part in the coming Jeffries-Johnson fight was listened to with interest. The Rancigs closed with their mind reading act and as usual were successful in retaining the attention of the audience to the close, receiving a generous amount of applause. The orchestra proceeded quite admirably in marring much of the evening's entertainment and the braying of the brass instruments and the too loud drumming almost led one to think that the noise came from a cheap East Side music hall instead of New York's monthly advertised "society vaudeville theatre."

MORRIS NOW IN WASHINGTON.

Commencing Jan. 31 William Morris, Inc., will book the new Casino Theatre in Washington, D. C., located at the corner of Seventh and P streets, N. W. The new playhouse has just been constructed by the Mayer Amusement Company, of Washington, and has a seating capacity of 1,500 persons. The prices will be ten, twenty and thirty cents, and the class of vaudeville to be presented will make the Casino a competitor of Chase's Theatre, which heretofore has had the field to itself. The theatre is built of concrete and is thoroughly up-to-date in every respect. The interior is decorated in green and gold and presents a very attractive appearance.

BRONX THEATRE.

Irene Franklin and Burt Green were the headliners here, and the inimitable character singing of the former artiste proved wonderfully entertaining to the Bronxites. The other offerings included: Gracie Emmett and company, James Thornton, Gus Edwards' School Boys and Girls, Charles and Fannie Van, Work and Ower, Hassan Ben Ali's Arabs, Harry Breen and the Kara-Carmen Trio.

AMONG AGENTS AND PRODUCERS.

M. S. Bentham has booked Herbert Clifton, the English singer, for a tour of the Williams' houses.

James J. Armstrong, it is reported, is suffering from a broken ankle caused by a fall during the snowstorm in New York.

Thomas Jefferson produced a vaudeville version of Rip Van Winkle at the Chestnut Street Theatre, Philadelphia, last week. He begins a tour of United houses this week, opening at the Grand Opera House, Pittsburgh.

Bert Marshall, the Cleveland vaudeville agent, is now operating the Majestic Theatre, Lorain, Ohio, as a vaudeville house.

Shea and Shay, the agents, have removed from their offices on West Thirty-eighth Street to 1,402 Broadway.

Hilda Thomas and Lou Hall have returned to vaudeville, producing a new act called The Substitute at Camden, N. J., last week. They have been in the legitimate field for the past five seasons.

The new one-act comedy by Jerome H. Eddy, which Lottie Williams will present in vaudeville next season, is entitled It Was a Dream. Miss Williams is to play a dual role in the piece, which is to be given with novel mechanical effects.

Taylor Granville is presenting his latest vaudeville act, The Hold-Up, in the music halls in England. He produced the act at the Empire, Newport, the week of Jan. 10. Paul Lovett is featured with Leonard Bobson. The act calls for a massive scenic effect and several stage mechanics, who are not seen by the audience.

Bertie Herron, "the Minstrel Miss," has gone back to black face. She opened last Monday, Jan. 17, at Young's Pier, Atlantic City, in a single act. For nearly six months Miss Herron was playing a sketch, called Behind the Scenes. She has the distinction of being the only performer in this country privileged to sing one of George Lashwood's songs, it is stated. "Twilight" is the one she selected.

It is rumored that Maud Allan may tour the Orpheum Circuit, beginning shortly. It is stated that R. E. Johnston, the musical and concert manager, has made her an offer through Arthur E. Hopkins.

A new agency has been opened in Buffalo by Boyd J. Gilmour, under the name of the International Booking Agency.

Jack Gardner was scheduled to produce a new act at Mount Vernon, N. Y., this week.

Green and Werner have signed for a tour through South Africa, the contracts being signed with R. A. Roberts, who is now presenting his protean acts over here. This will be the first appearance of the act in some time.

Harry B. Leavitt and the Nybo Agency have removed from 1,358 Broadway to 221 West Forty-second Street. They are using the White Rats' form of contract and are booking acts on Western time through the Casey Agency. They are also booking the Patola Circuit in California, which controls cafes and other similar amusement resorts. Their business has increased remarkably during the past few weeks. Harry Whitlock is no longer connected with the agency.

Eddie Pidgeon is offering a new operetta under the title of The Maids and the Middies. The offering is being tried out at the Hudson Theatre, Union Hill, N. J., this week, with the Williams' Circuit to follow. The book and lyrics are by Walter Henderson and the music is by Maxwell Moore.

It is possible that Joseph Hart may present Daniel Sully in a vaudeville version of the latter's famous play, The Parish Priest. Such an offering would in all likelihood prove a good drawing card with a certain class of theatregoers among whom Mr. Sully has ever been a popular dramatic star.

James Madison is routing a protean sketch for Hal Stephens.

Mabel Johnson is shortly to appear in a new novelty act being written for her by James Madison.

Gertrude Hoffmann has been signed for the Williams' circuit, opening at the Alhambra on Jan. 31, in her new production.

The W. W. Steiner company is now touring time for James Young and company in the sketch, Wanted a Sister, which was produced at the Fifth Avenue Theatre a week ago Sunday. This agency is also managing J. O. La Breque and Augusta True, who are appearing in A Talk with the Boss, a playlet, which was also tried out at the Fifth Avenue on Sunday, Jan. 16.

Fay, Two Cooleys and Fay are a quartette of vaudevillians, who are meeting with marked success on the Orpheum circuit. Their act is in one, and is said to be something like that of the Jack Wilson Trio. In all likelihood they will be seen in the East before another season rolls around.

S. A. Peck will on Friday next remove his offices from the fourth floor of the Long Acre Building to Rooms 313-315, on the third floor of the same building.

Messrs. Perkins and York, formerly the executive officers of the Mutual Vaudeville Exchange, will hereafter be known under the firm name of Perkins & York, with offices located in Room 404 at 1493 Broadway.

Robert Sperling, the Hebrew and Italian character comedian, has joined hands with Nat White. They will shortly be seen on United Time in a double comedy act in one, giving Hebrew and Italian character impersonations. S. A. Peck is handling the act.

Lockwood and McCarty are meeting with success in their new and dainty pianologue and singing act. They are playing United Time.

Goff Phillips, the former minstrel man, is now in vaudeville, doing a single singing and comedy turn. He is at present playing time in New England.

Florence Nichols is offering a newly arranged singing act in one. She is featuring the song, "Somewhere There's Someone," which is a sequel to "If I Had a Thousand Lives to Live."

HARRY DAVIS CELEBRATES.

This is anniversary week at the Grand, Pittsburgh. Twenty years ago Harry Davis entered into the show business in that city, and is celebrating the event this week by offering a bill which contains only the first performance in this house of the following acts: Thos. Jefferson and company in a condensed version of Rip Van Winkle; Charlie Dunn and Jas. McCool in the sketch, After the Game; Mai Gruber's animals; Three Ernests; Phil Staats; Gardiner and Vincent company in Winning a Queen; Anna Chandler; Subers, Conkley and McBride, presenting Town Hall Minstrels; Lazette Sisters. Business continues very large and is often capacity.

CLEVELAND PARK CHANGES HANDS.

Charles P. Salen has secured control of Luna Park, Cleveland, Ohio, and he promises many new features for the coming season, including a new athletic field and a fair ground.

VAUDEVILLE.

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POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

GANE MAKING BIG STRIDES.

William Gane is making great strides these days. Last week he added three new towns to his circuit, where brand new theatres are shortly to be erected. These include Easton, Allentown and South Bethlehem, Pa. Sig. Wachter, general booking manager for the Vaudeville and Motion Picture Company (Gane's corporation), is now on a tour upstate and when he returns the latter part of the week several more towns will probably be added to the list. The company has also taken over the Family Theatre at Ithaca. The Bijou, Reading, Pa., will open Feb. 14 and will play seven nights a week instead of three, as formerly. The house has been rebuilt and will be one of the finest theatres of its size in the State. There are now eleven houses on this circuit: two in New York, one each in Baltimore, Brooklyn, Ithaca, Richmond, Cincinnati, Reading, three in Philadelphia. The Liberty, Brooklyn, will be added as soon as the strike among the constructors is settled. Two more houses in that borough are in line for bookings.

C. E. DOBSON DIES.

Charles E. Dobson, the old-time minstrel and famous the world over as a banjoist, died at his home at 275 Eighth Avenue, New York, on last Tuesday, Jan. 18. He was seventy-two years of age. Mr. Dobson gained fame as a minstrel in the sixties and seventies, and in the latter part of the seventies he married Minnie Wallace, of the Wallace Sisters, a distinguished pair of comediennes at that time. He became their manager, and took them on a tour through the United States and Europe. He also visited Europe with the Concord and Dixie Minstrels, as manager of that organization in the early eighties. He was later manager of the Worrell Sisters' Musical company, and became a member of the Moulin Rouge Burlesquers. During the last part of his active life he was a successful banjo instructor. Mr. Dobson is survived by his son, Frank Dobson, who is an actor.

JOE WOOD OPENS NEW OFFICES.

The redoubtable and always persistent Joe Wood has opened new offices at 212 West Forty-second Street, opposite the Victoria Theatre, where he is reorganizing the New York Booking Offices, and where he will continue to book acts in houses controlled by that circuit. Mr. Wood wishes to deny that he left town a week ago, after leaving the United Booking Offices, and to state that he is ready to open negotiations with theatre managers and performers. He will retain the name of the "Nybo" agency and will probably soon bring that concern back to the footing it held after he organized it several weeks ago.

TREMONT THEATRE FINISHED.

The new Tremont Theatre, in Webster Avenue, the Bronx, will be ready for its opening by the end of the week, it is announced. This house will be devoted to vaudeville and motion pictures. It will give three performances a day. It is owned by the Echo Amusement Company. The seating capacity is 1,250, with a single balcony. The building and decorations have cost about $150,000. The house is surrounded by a ten-foot court, and there are sixteen exits, through which the auditorium can be emptied in half a minute.

NEW ACTS.

(Continued from page 20.)

ney, famous as a high diver the world over, made some rather entertaining exhibitions, especially his high dive from a point equal to the height of the proscenium arch. Jessie Sullivan and Sadie Sherman made an indifferent showing, one of the girls striking the water in such a manner as to compel a cutting short of the act. Mr. McNally filled in the time with some exceptionally clever fancy swimming. Mr. McNally spoke of the coldness of the water as the reason for the young ladies' inability to continue the act.

Harry and Elsie Mayville.

This is an English act following along the lines of Fanny Rice's act and the later Lovenberg's La Petite Revue. The setting is the regular picture frame effect, with the black interior and lights, and the bodies of the Lilliputian figures are changed for each song just the heads of the actors showing. They offered four specialty numbers, with Irish, Scotch and English characters. The dancing of the figures was excellent, and made the hit of the act. The songs were rather uninteresting.

McDonald, Crawford and Montrose.

The above named three dancers, consisting of one man and two girls, made their metropolitan debut at the Colonial last week, being placed first on the bill. The girls showed two costumes, the first being green dresses of knee length, and the last, green bodice and tights. The man appeared in a green costume of the eighteenth century period, with tall hat, knickerbockers and low shoes. They went through a series of cleverly executed Irish character and folk-lore dances and for the position scored a big hit.

EARL MORGAN CIRCUIT ENLARGING.

With comparatively recent incorporation, the Earl Morgan Circuit of vaudeville and picture theatres is slowly adding new ten-cent playhouses to its already large chain of theatres in Pennsylvania, Ohio and West Virginia. All its vaudeville houses change the bills twice a week. Through the untiring efforts of General Manager Lawford nearly every one of Mr. Morgan's theatres is on a paying basis.

DRAMATIC STARS IN VAUDEVILLE.

Lionel Barrymore, McKee Rankin, and Phyllis Rankin are now in vaudeville, presenting a one-act playlet, by Miss Rankin, entitled The Jail Bird. The act tried out at Mt. Vernon last week.

VAUDEVILLE.

JAMES MADISON
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Writes for Lew Fields, Joe Welch, Jack Norworth, Billy B. Van, Pat Rooney, Al. Leech, Ben Welch, Howard and Howard, Wynn and Lee, Al Carleton, Fred Dupres, and other foremost stars. Also publisher MADISON'S BUDGET No. 12, that classy book of newest comedy material. Price $1
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Author of the Two Best Comedies in Vaudeville performed by Mr. and Mrs. Mark Murphy, Harry First & co., Shean and Warren, Gracie Emmett & co., Chadwick Trio, Coombs and Stone, Dave and Percie Martin, Leonard and Whitney, Emily E. Green & co., Somers and Storks, Henry and Young, and over 150 other Genuine Hits, playing the best theatres. CHARLES HORWITZ, 1493 Broadway, Room 314, Knickerbocker Theatre Building, New York.

FRED J. BEAMAN
"The Real Writer"
of Vaudeville Sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch. Lewis McCord's "Winning on Wind." Devlin & Elwood's "The Girl from Yonkers." Hallen & Fuller's "A Lesson at 11 P.M." and more than seventy other successes. Room 412 House Office Bldg., Washington, D. C.

VAUDEVILLE THEATRE OPERATIONS.

Vaudeville is continuing to improve all over the country. Report is received from Evansville, Ind., that the New Majestic Theatre in that city, beginning last week, offered seven acts instead of five, as formerly. Three performances are being given daily instead of two.

The Scenic Theatre, Tonowanda, N. Y., is now a popular priced vaudeville theatre. It being operated by the Gem Amusement Company. U. E. Ackley is the local manager.

The Garden Theatre, San Jose, Cal., is to be used as a vaudeville house. D. Cairey and M. Lebovets, of Los Angeles, having leased the house for this purpose. It has a capacity of 1,500 and will be renovated throughout.

The Empire Theatre, Dallas, Texas, is now a vaudeville house, it having been renamed the Orpheum Theatre. Capacity business is enjoyed since the change. E. E. Helela is the manager and R. P. Harris the treasurer.

James Madison has changed the policy of Blaney's Theatre, Baltimore, playing two performances a day instead of three as formerly. The prices of admission have been raised. Business is reported as being excellent.

LAUDER TOUR A BIG SUCCESS.

The Western tour of Harry Lauder is a big success from every viewpoint. On Monday, Jan. 11, he opened in San Francisco at the Dreamland Rink, a place capable of seating 8,000 people, and the house was sold out before the first matinee. Julian Eltinge scored as big a hit as did the Scotch comedian, and was called out for a speech. In Los Angeles, Denver, and the other cities on the tour the audiences have packed each playhouse, and the receipts have soared skyward.

J. FRED LEES DIES SUDDENLY.

J. Fred Lees, manager of the Colonial Theatre, Lawrence, Mass., died suddenly at the Madison Square Hotel, this city, on last Wednesday night, Jan. 19. Mr. Lees came to the city early in the week and registered at the Hoffman House as "A. S. Joslyn, Boston." On Wednesday evening he went to the Madison Square Hotel. He was taken ill during the night and died from cerebral hemorrhage at Bellevue Hospital. Mr. Lees is survived by a widow, who resided with him in Lawrence.

WITHDRAW FROM W. V. M. A.

The Main Street Theatre, of Peoria, Ill., and Temple Theatre, of Grand Rapids, Mich., controlled by E. C. Burroughs and E. P. Churchill, have withdrawn from the Western Vaudeville Managers' Association. Messrs. Burroughs and Churchill have a new independent booking agency in Chicago which will be known as the Temple Theatrical Exchange.

PAULINE TO PLAY WEST.

Pauline, the hypnotist, will open on the Pantages' Circuit, beginning Feb. 6, at Spokane. He is said to have signed a contract calling for a salary of $2,000 a week, the same he is said to have received from the Morris Circuit. His suit against Morris is still pending. The Pantages' time is for eight weeks in the larger houses on this tour.

MURRAY AND MACK SEPARATE.

Murray and Mack, who have been together for many seasons, have decided to separate, and their time on the Orpheum Circuit has been cancelled. Mr. Murray will hereafter appear in an act with his wife.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Clayon, and Co.—Hippo., Huntington, W. Va.
Adams and Taylor—Orph., Cinti., O., Maj., Toronto, 31-Feb. 5.
Adams and Alden—Orph., Denver, Colo., Orph., Lincoln, Neb., 31-Feb. 5.
Ahearn, Chas., Troupe—Orph., Denver.
Albertus and Altus—Maj., Galveston, Tex.
Aldines, The—Orph., Des Moines, Ia.
Ali's, Sie Hassan, Ben, Arabs—Orph., Bklyn, N. Y.
Allen and Arnold—Bemidji, Minn.
Allen, Leon and Bertie—Bijou, Racine, Wis.
Alpha Troupe—Maryland, Balto.
Alpine Troupe—O. H., Jamestown, N. Y.
American Newsboys' Quartette—Family, Lafayette, Ind., Haymarket, Chgo., 31-Feb. 5.
Alsets—Folies Bergere, Paris, France, 1-31.
Amsterdam Quartette—Cort, Chgo.
Ansotts, Three Peerless—Bradford, Pa.
Apsale's Animals—Colonial, N. Y. C., Orph., Bklyn., N. Y., 31-Feb. 5.
Appleby, E. J.—Grand, Augusta, Ga.
Arch City Trio—Vaudeville, Akron, O.
Arlington Four—Columbia, Cinti.
Armanis, Five—Chase's, Wash., D. C.
Arrues, F.—Family, Williamsport, Pa.
Ashley Sisters—Casino, Albany, N. Y.
Avalion Troupe—Orph., Zanesville, O.
Azard, Paul, Troupe—Orph., Cleveland, O.
Baker, Peter F.—Washington, Spokane, Wash.
Ballots—Temple, Rochester, N. Y.
Bandy and Fields—Maj., Denver, Colo.
Bannons, Three Juggling—Colonial, Norfolk, Va.
Barnes and Crawford—Maj., Des Moines, Ia., Orph., Omaha, Neb., 30-Feb. 5.
Barnes and Heming—Orph., Portsmouth, O., Colonial, Covington, Ky., 30-Feb. 5.
Barry, Edwina, and William Richards—Grand, Pittsburgh, Pa., Lyric, Dayton, O., 31-Feb. 5.
Barry, Mr. and Mrs. Jimmie—Orph., Bklyn, N. Y.
Barry and Richards—Grand, Pittsburgh, Pa., Lyric, Dayton, O., 31-Feb. 5.
Barry and Wolford—Keith's, Boston, Mass.
Bartholdy's Cockatoos—Maj., Houston, Tex.
Barto and McCue—Maj., Lexington, Ky.
Basque Quartette—Orph., Oakland, Cal.
Baseini, Vera de—Unique, Des Moines, Ia.
Bathing Girls—Grand, Indianapolis, Ind.
Be-Ano-Duo—Maj., Jacksonville, Fla.
Beaumont Sisters—Temple, Rochester, N. Y.
Beban, Geo.—Hippo., Cleveland, O.
Bedini and Arthur—Greenpoint, Bklyn, N. Y.
Beers, Lee—Grand, Chgo.
Bells, Four Dancing—National, 'Frisco, Cal.
Beresford, Helen—Maj., Denver, Colo.
BERGERE, VALERIE—Maj., Milwaukee, Wis., Maj., Chgo., Ill., 31-Feb. 5.
Bergere Sisters—Crystal, Manitowoc, Wis., 24-26, Bijou, Appleton, Wis., 27-29, Bijou, Racine, Wis., 31-Feb. 5.
Bernardi, Arturo—Orph., Oakland, Cal.
Berry and Berry—Family, Clinton, Ia.
Beson, Lulu, and Trio—Temple, Detroit.
Bianci, Mlle—Maj., Des Moines, Ia.
BINDLEY, FLORENCE—Orph., Salt Lake City, U., Orph., Ogden, 31-Feb. 5.
Black, Violet—Keith's, Columbus, O., 31-Feb. 5.
Blessings—Circus Variete, Copenhagen, Den.
Reichshallen, Kell, Ger., 31-Feb. 12, Krystol Polast, Leipzig, 14-19.
Blood, Adele—Poli's, Worcester, Mass., Poli's, Springfield, 31-Feb. 5.
Bloomquest, George—Orph., Memphis, Tenn., Orph., New Orleans, La., 31-Feb. 5.
Bonner and Meredith—Electric Palace, Crawley, La., 24-26, Lignon's, Jennings, 27-29.
Bootblack Quartette—Orph., Sioux City, Ia., 2-29.
Bowers, Walters and Crooker—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 31-Feb. 5.
Bowman Bros.—Grand, Syracuse, N. Y.
Bowser, Hinkle—Orph., Spokane, Wash.
Boyd, Kenneth, J.—Grand, Linton, N. D., 24-26, Grand, Ipswich, S. D., 27-29.
Brantz, Selma—Trent, Trenton, N. J.
Bradley and Ward—Ideal, Titusville, Pa.
Brady and Mahoney—Temple, Rochester, N. Y., Shea's, Buffalo, N. Y., 31-Feb. 5.
Brennan, Joe—Orph., Portsmouth, O.
Brenon, Herbert, and Helen Downing—Keith's, Columbus, O., Poli's, Meriden, Conn., 31-Feb. 5.
Brinkman, Ernest—Maj., La Crosse, Wis.
Brown, Harris and Brown—Orph., 'Frisco.
Brott, Forry L.—Orph., Newark, O., 24-26, Cooper, Mt. Vernon, 27-29.
Buckley, Louise—Metropolitan, Circleville, O., 24-26, Orph., Chillicothe, 27-29, Gem, Washington, 31-Feb. 2, Gem, Lancaster, 3-5.
Bodd Aerial Trio—O. H., Martinsburg, W. Va.
Burns, Sammy, and Alice Fulton—Bowdoin Sq., Boston.
Burton, Bradt and Co.—Lyceum, Fort William, Can.
Burton, H. B.—Orph., Canton, O., Victoria, Wheeling, W. Va., 31-Feb. 5.
Butler and Bassett—Maj., Milwaukee, Wis.
Butler, Tom—Maj., Milwaukee, Wis.
Callahan, Jimmy—Maj., Chgo.
Cameron, Ella—Main St., Peoria, Ill., Bijou, Quincy, 31-Feb. 5.
Carl—American, Chgo.
Carroll and Clermont—Arcade, Williamsport, Pa.
Carroll and Doyle—Poli's, Wilkes-Barre, Pa.
Carson Bros.—Hippo., Birmingham, Eng., Hippo., Brighton, 31-Feb. 5.
Carson and Willard—Mary Anderson, Louisville, Ky., Orph., Memphis, Tenn., 31-Feb. 5.
Casey, Pat—Main St., Peoria, Ill., Bijou, Quincy, 31-Feb. 5.
Chanler, Anna—Grand, Pittsburgh.
Chantrell and Shuler—New Sun, Springfield, O.
Chevalier, Louis—Trent, Trenton, N. J.
Chip, Sam, and Mary Marble—Hippo., Cleveland, O.
Christy and Willis—Keith's, Boston.
Clayton, Una—Orph., Oakland, Cal., 31-Feb. 5.
Clermonte and Miner—Empire, New London, Conn., 24-26, Auditorium, Norwich, 27-29, Taunton, Mass., 31-Feb. 2, Bijou, Woonsocket, R. I., 3-5.
Clifford and Burke—Keith's, Providence, R. I.
Clifton, Herman—Alhambra, N. Y. C.
Clipper Comedy Four—Schenectady, N. Y., 24-26, Albany, 27-29.
Clipper Quartette—Polly, Oklahoma City, Okla.
Cody, Arthur—Lynn, Lynn, Mass.
Collins and Brown—Maj., Butte, Mont., Washington, Spokane, Wash., 31-Feb. 5.
Conlay, Kelcey—Main St., Peoria, Ill., 17-30, Bijou, Quincy, 31-Feb. 5.
Conroy and Le Maire—Orph., New Orleans, La.
Cook and Lorenz—Maj., Chgo.
Cooper and Robinson—Proctor's, Albany, N. Y.
Copeland and Phillips—Orph., Bklyn., 23rd St., N. Y. C., 14th St., N. Y. C., 31-Feb. 5.
Cota, El—Proctor's, Newark, N. J.
Cox, Ray—Hammerstein, N. Y. C.
Crane, Mr. and Mrs. Gardner—Maj., Milwaukee, Wis., Haymarket, Chgo., 31-Feb. 5.
CRESSY, WILL M., AND BLANCHE DAYNE—Mary Anderson, Louisville, Ky., Columbia, St. Louis, Mo., 30-Feb. 5.
Cross and Josephine—Grand, St. Louis, Orph., Lincoln, Neb., 31-Feb. 5.
Crouch and Welch—Orph., New Orleans, La.
Crowley, Great—Maj., Wash., D. C.
Cummings, Grace—Maj., Dallas, Tex., Maj., Houston, 31-Feb. 5.
Cunningham and Marion—Orph., Evansville, Ind., Mary Anderson, Louisville, Ky., 31-Feb. 5.
Curran and Milton—Hanover, Hanover, Pa.
Dagwell Sisters—Orph., Denver, Colo.
Dale and Boyle—Maryland, Baltimore, Trent, Trenton, N. J., Auditorium, Lynn, Mass., 31-Feb. 5.
Daleys—Orph., Bklyn, N. Y.
Daly and O'Brien—Bijou, Flint, Mich.
Darmody—Crystal, Anderson, Ind.
Davis, Edwards—Poli's, Worcester, Mass., Poli's Springfield, Mass., 31-Feb. 5.
Dazie, Mlle.—Columbia, St. Louis.
De Faye Sisters—Maj., Seattle, Wash.
De Haven and Sydney—Hippo., Cleveland, O.
De Hollis and Valora—Grand, Pueblo, Colo.
De Mora and Graceta—Hotel Reed, Chgo., Ill.
De Renzo and La Due—Grand, Syracuse, N. Y.
De Veaux, Wells G.—Pantages', Seattle, Wash.
De Waife, Lanier and Linton—Maj., Grand Rapids, 22-25, Lyceum, Toledo, O., 26-29.
Demonio and Belle—Nashua, N. H.
Denman, Louise—Lyric, Urbana, O.
Devlin, James, and Mae Elwood—Orph., Bklyn., N. Y.
Diaz, Mme.—Bowdoin Sq., Boston.
Dickinson, Richard—Orph., Portsmouth, O.
Dilla and Templeton—Grand, Columbus, O.
Dixie Serenaders—Keith's, Phila.
Doherty and Harlowe—Bennett's, Montreal, P. Q.
Doherty Sisters—Orph., 'Frisco, Cal.
Dollar Troupe—Grand, Syracuse, N. Y.
Doolin and Mr. Cool—Grand, Pittsburgh, Pa.
Dorset and Russell—Wm. Penn, Phila.
Downey, Leslie T.—Crystal, Oconomowac, Wis.
Drew, Carroll—Orph., Kingston, Ont.
Drew, Lowell and Esther—Maj., Madison, Wis.
Dreyer and Dreyer—Amuse U, Jacksonville, Fla.
Dunbars, The Casting—Keith's, Boston.
Duncan, A. O.—Greenpoint, Bklyn., N. Y.
Dunlap, Dogmar—Maj., Galveston, Tex.
Dunn, Arthur, and Glazier, Marie—Orph., Sioux City, Ia.
Dunn, Joe F.—Grand, Live Oak, Fla.
Dupres, Fred—Jacques, Waterbury, Conn., Bennett's, Montreal, P. Q., 31-Feb. 5.
Dupres and De Yoe—Jacques, Waterbury, Conn.
Dyllyn, G. Bernard—Orph., Greeley, Colo.
Eagon and Austin—Gaiety, Balto., Md.
Edwards, Gus—Bronx, N. Y. C.
Edwards, Gus—Maj., Chgo.
Edwards, Tom—Alhambra, N. Y. C.
El Cota—Proctor's, Newark, N. J.
Eldon and Clifton—Pantages', Portland, Ore.
Ellises—Maj., Knoxville, Tenn.
Elmore and Bartlett—Globe, Johnstown, Pa.
Emmett, Gracie—K. and P. 5th Ave., N. Y. C.
Empire City Quartette—American, N. Y. C.
Empire Comedy Four—Empire, Stratford, Eng., 24-29, Empire, Shepherd's Bush, 31-Feb. 5.
Englebreth, Geo. W.—Columbia, Cinti.
Ernests, The—Grand, Pittsburgh, Pa.
Espe, Leonard and Louie—Maj., Little Rock, Ark.
Evans, Geo.—Grand, St. Louis, Mo.
Evans and Chapman—Elite, Bristol, Tenn., 24-26, Edisonia, Johnstown City, Tenn., 27-29.
Excela and Franks—Hub, Boston, Mass., 24-26, Savoy, Newburyport, 27-29.
Fairchild, Lucius, and Helen Van Buren—Orph., Lima, O.
Farnon, Billie, and Clark Sisters—Bowdoin Sq., Boston.
Faye, Elsie—Bijou, Winnipeg, Man.
Fenton, Jimmie and Gertrude—Pantages', Helena, Mont.
Ferry—Hippo., Cleveland, O.
Fiechtl's, Otto, Tyrolean Sextette—Pantages', St. Joseph, Mo.
Fielding and Carlos—Pantages', Seattle, Wash.
Fielding, Mr. and Mrs. Harry—Bullock's, Providence, R. I.
FIELDS, W. C.—Temple, Rochester, N. Y., Grand, Pittsburgh, Pa., 31-Feb. 5.
Finnerty, The—Proctor's, Albany, N. Y.
FISHER, MR. AND MRS. PERKINS—Keith's, Phila., 31-Feb. 5.
Fitzgerald, Michael E.—Keith's Hippo., Cleveland, O.
Foster, Elmer—Zanesville, O., 24-26, Portsmouth, O., 27-29.
Fox, Imro—Shea's, Toronto.
Francellas, Great—Maj., St. Paul, Minn.
Franklin, Irene, and Bert Green—Keith's, Boston.
Franks, Two—Bijou, Calumet, Mich.
Frans, Edith and Sieg—Cooper, Mt. Vernon.
Fraser Trio—Arcade, Toledo, O.
Fredo, George—Orph., Savannah, Ga.
Freeman, Maurice—Maryland, Balto.
French, Henri—Keith's, Phila.
Fuller, Lois—Keith's, Boston.
Futurity Winner—Orph., Bklyn.
Gardiner and Vincent—Grand, Pittsburgh, Pa.
Gardner, Georgia—Family, Braddock, Pa.
Gardner and Stoddard—Alhambra, London, Eng., 6-Feb. 7.
Gardner and Vincent—Keith's, Yonkers, N. Y., Bennett's, Hamilton, Ont., 31-Feb. 5.
Garson, Marion—Temple, Rochester, N. Y., Grand, Syracuse, 31-Feb. 5.
Gay Sisters, Three—Orph., Cambridge, 24-26, Pike Canal Dover.
Geiger and Walters—Temple, Detroit, Mich.
Gennaro's Band—Bijou, Battle Creek, Mich., Bijou, Jackson, Mich., 31-Feb. 5.
Georgalas, The—Victoria, Balto., Md.
George and Georgie—Haymarket, Chgo.
Georgia Campers—Hub, Boston, O. H., New Bedford, Mass., 31-Feb. 5.
Girls from Melody Lane—Bijou, Duluth, Minn.
Glose, Augusta—Proctor's, Newark, N. J., 31-Feb. 5.
Gordon, Cecil—Maj., Montgomery, Ala.
Gordon, Eldrid—Keith's, Columbus, O.
Gordon, Eleanor—Chase's, Wash., D. C.
Gordon, J. R., and A. J. Pickens—Proctor's, Albany, N. Y., Audit., Lynn, Mass., 31-Feb. 5.
Gordon and Marx—Main St., Peoria, Ill.
Gordons, Bounding—Columbia, Cinti.
Gottlob, Amy—Bijou Dream, St. Joseph, Mo.
Grannon, Ila—Poli's, Wilkes-Barre, Pa.
Granville, Bernard, and Wm. F. Rogers—Poli's, Hartford, Conn., Colonial, Lawrence, Mass., 30-Feb. 5.
Grant, Alf.—Maryland, Balto., Md.
Greatrix, Helene—Maryland, Balto.
Greene, Emily Erickson—Orph., Minneapolis, Minn.
Gruber, Max—Grand, Pittsburgh, Pa.
Guertin, Louis—Bijou, Duluth, Minn.
Guild, Martin—Orph., Cleveland.
Haines and Vidocq—Poli's, Springfield, Mass.
Hague and Herbert—Keeney's, New Britain, Conn.
Hall Bros.—Bennett's, Montreal, Can.
Hall and Kent—Maj., Wash., D. C.
Hammonds—Orph., Duluth, Minn.
Hamilton, Estelia B.—Family, Lafayette, Ind., Haymarket, Chgo., 31-Feb. 5.
Harmonious Four—Gem, St. Louis.
Hassan, Ben Ali's Arabs—Orph., Bklyn.
Hathaway and Siegel—Washington, Spokane, Wash.
Hawthorne and Burt—Keith's, Boston.
Hawthorne Hibbs—Hippo., Cleveland, O., Bennett's, Ottawa, Can., 31-Feb. 5.
Hayles, The—Colonial, Devil's Lake, N. D.
Hayman and Franklin—Hippo., Paisley, Eng., Hippo., Hamilton, Eng., 31-Feb. 5, Tivoli, London, Eng., 7-19.
Hayward and Hayward—Grand, Syracuse, N. Y.
Hearn and Ratter—Hathaway's, Lowell, Mass., Hathaway's, New Bedford, 31-Feb. 5.
Heidelberg Four—Bijou, Piqua, O.
Held, Jules—Crystal, Anderson, Ind.
Henderson, J. C.—Lyric, Montreal, P. Q.
Herbert and Willing—Maj., Milwaukee.
Herbert, The, Frogman—Grand, Victoria, B. C., Grand, Tacoma, Wash., 31-Feb. 5.
Herrmann, Adelaide—Bennett's, Montreal, Can.
Herson's Horse Show—Keith's, Phila.
Hickey Bros.—Temple, Grand Rapids, Mich.
Hill and Whitaker—Palace, Bristol, Eng., 24-29, Empire, Leeds, Eng., 31-Feb. 5.
Hill, Cherry and Hill—Proctor's, Albany, N. Y.
Holdsworth, The—Poli's, Worcester, Mass.
Holdsworths, The—Poli's, Bridgeport, Conn., Poli's, Scranton, Pa., 31-Feb. 5.
Holloways, The—Keith's, Phila.
Holmes Bros.—American, Davenport, Ia.
Holt, Edwin—Orph., Omaha, Neb.
Hoops, Hammond—Orph., Orph., Des Moines, Ia.
Hornmann, Magician—Jeffers, Saginaw, Mich.
Hopper, Lightning—Chase's, Wash., D. C.
Horton and La Triska—Colonial, Lawrence, Mass., Temple, Detroit, Mich., 31-Feb. 5.
Howard Bros.—Grand, Pittsburgh, Pa., Keith and Proctor's 5th Ave., N. Y. C., 31-Feb. 5.
Howard and North—Maryland, Balto.
Howard and Lawrence—Bennett's, Montreal, Can.
Howard and Truesdell—Williams, Greenpoint, Pa., Maj., Johnstown, 30-Feb. 5.
Howard and Collinson—Poli's, Worcester, Mass.
Howard and Howard—Orph., St. Paul, Minn., Orph., Minneapolis, 31-Feb. 5.
Hughes Musical Trio—Temple, Grand Rapids, Mich., Orph., Evansville, Ind., 31-Feb. 5.
Hulbert, Laura, and Madie De Long—Lyric, No. Yakima, Wash., Rose, Everett, 31-Feb. 5.
Huntings, Four—Proctor's, Albany, N. Y.
Hussey and Lorraine—National, Steubenville, O.
Huxtables—Winter Garden, New Orleans, La.
Hyams and McIntire—Haymarket, Chgo.
INGRAM, BEATRICE—Poli's, Hartford, Conn.
Irwin, Harry—Orph., Atlanta, Ga., 30-Feb. 5.
Ito, Girl Mentalist—Palace, Huntington, Ind.
Jackson, Harry and Kate—People's, Chgo., Ill., 31-Feb. 5.
Jackson, Ollie—Orph., Minneapolis, Minn.
Jackson, Alfred—Grand, Tacoma, Wash.
Jacobs and Hottinger—London Museum, Chgo.
Jacobs and Sardel—Central, 'Frisco, Cal.
Jefferson, Thos.—Grand, Pittsburgh.
Jeters and Rogers—Colonial, Lawrence, Mass.
Johnstons, Musical—Bennett's, Hamilton, Can., Keith's, Boston, Mass., 31-Feb. 5.
Johnson, Clem—Gem, Rocky Mount, N. C.
Joison, Al.—Bronx, N. Y. C.
Jones and Deeley—Hammerstein's, N. Y. C.
Jones and Mayo—Orph., Sioux City, Ia., Orph., Omaha, Neb., 31-Feb. 5.
Jones and Whitehead—Gem, Newark, N. J., 17-31.
Jordans, Four—Maj., Evansville, Ind.
Kaufman, Reba and Ines—Orph., Budapest, Hungary, 1-31, Tichy's, Prague, Austria, Feb. 1-15.
Keane, J. Warren—Orph., Savannah, Ga.
Keegan and Mack—Julian, Chgo.
Keeley Bros. Hanau, Hamburg, Ger., 1-31, Central, Magdeburg, Ger., Feb. 1-15.
Keifer, Zene—Maj., Jacksonville, Fla., Maj., Montgomery, Ala., Feb. 7-12.
Kelley and Wentworth—Maj., Butte, Mont.
Kellinos, Eight—Greenpoint, Bklyn.
Kelly, Walter C.—Orph., Spokane, Wash., Orph., Seattle, 31-Feb. 5.
Kenna, Chas.—Orph., Seattle, Wash., Orph., Portland, Ore., 31-Feb. 5.
Kennedy and Lee—New Murray, Richmond, Ind.
Kennella—O. H., Linton, N. D., 24-26, O. H., Ipswich, S. D., 27-29.
Kenno and Hilderra—Columbia, Columbus, O.
Kenny, McGahn and Platt—Proctor's, Albany, N. Y.
Kimball and Donovan—Unique, Minneapolis.
King Bros.—Bijou, Lansing, Mich.
King and Mason—Orph., Cleveland.
King, Hetty—Shea's, Buffalo.
King, Violet—Orph., Minneapolis.
Kitamura Japs—G. O. H., Pittsburgh.
Knight Bros. and Sawtelle—Poli's, Wilkes-Barre, Pa.
Kohler and Adams—N. Y. Theatre Roof, N. Y. C.
Koners Bros.—Bronx, N. Y. C., Maj., Johnstown, Pa., 31-Feb. 5.
Kramer, Annie and Maude—Grand, Birmingham, Eng., Olympia, Liverpool, 31-Feb. 5, Empire, Ardwick, Manchester 7-12, Coliseum, London, 14-19.
Kurtis, Wm. J.—Bijou, Bayonne, N. J., Academy of Music, Scranton, Pa., 31-Feb. 5.
La Clair and West—Howard, Boston.
La Dellesu Trio—Maj., Pueblo, Colo.
La Mera Duo—Family, Detroit.
La Petite Revue—Orph., New Orleans.
Lady Betty, Monkey—Grand, Syracuse, N. Y.
Lamb, Dorothy—Crystal, Milwaukee, Wis.
Lamont's Cockatoos—Orph., Altoona, Pa.
Lane and O'Donnell—Columbia, St. Louis.
Lang, Karl—Nashua, Nashua, N. H.
Laramie and Lee—Empire, New London, Conn., 24-26, Auditorium, Norwich, 27-29.
La Shea—Pekin, Chgo.
Lashwood, Ceo.—American, Chgo.
LASKY'S PIANOPHIENDS—Orph., Allentown, Pa., Poli's, Hartford, Conn., 30-Feb. 5.
Lasky's At the Country Club—Orph., Cinti., O., Grand, Pittsburgh, 31-Feb. 5.
Lasky's At the Waldorf—Poli's, Hartford, Conn., Keith's, Boston, 31-Feb. 5.
Lasky's Imperial Musicians—Keith's, Phila., Pa., Keith's, Columbus, O., 30-Feb. 5.
Lasky's Twentieth Century—Trent, Trenton, N. J.
Lasalle Bros.—Lyric, Beatrice, Neb.
Latina, Mlle.—Family, Lafayette, Ind.
Lauter, Harry—Auditorium, St. Paul, Minn., 24, Auditorium, Minneapolis, 25.
Lawton—Bowdoin Sq., Boston.
La Toure—Orph., Cleveland, O.
La Veen-Cross—Orph., Seattle, Wash.
La Vine, Ed.—Orph., Sioux City, Ia.
Le Compt—Poli's, Wilkes-Barre, Pa.
Le Croix, Paul—Keith's, Phila.
Le Dent, Frank—Moss and Stoll Tour, London, Eng.
Leighs—Unique, Monterey, Cal.
Le Gray, Dollie—Bijou, Racine, Wis.
Leo, Jolly—Family, Wilkes-Barre, Pa., 24-26, Ideal, Nanticoke, 27-29.
Leonard, Eddie, and Mabel Russell—Orph., Memphis, Tenn., Orph., New Orleans, La., 31-Feb. 5.
Leslie, Bert—Orph., Seattle, Wash., Orph., Portland, Ore., 31-Feb. 5.
Leslie, Geo. W.—Prince Albert, Can., Grand, Edmonton, 31-Feb. 5.
LESTER, GREAT—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 31-Feb. 5.
Levino, Dolph and Susie—Maj., Seattle, Wash.
Liebert, Selma, and Co.—Grand, Pueblo, Colo.
Lind, Homer—K. and P. 5th Ave., N. Y. C.
Lingard and Walker—Hippo., Charleston, W. Va.
Livingston, Dave—Auditorium, Cinti., O.
Lloyd, Mr. and Mrs. Hugh—Poli's, Bridgeport, Conn.
Lockwood, Gladys, and McCarthy—Maryland, Balto., Md.
Lohse and Sterling—American, Cinti., O.
Loissett—Orph., Sioux City, Ia.
Londons, Four—G. O. H., Syracuse, N. Y.
Lonette Sisters—Grand, Pittsburgh, Pa.
Loraine, Oscar—G. O. H., Syracuse, N. Y.
Loretta, Mme. Alice—Am. Music Hall, Boston.
Lucas, Ed. and Hazel—Lyric, San Antonio, Tex.
Lucas, Jimmie—Maj., Milwaukee, Wis.
Lucier, Fred and Bess—Bennett's, Hamilton, Ont., Bennett's, London, 31-Feb. 5.
Lucier, Lucy, and Chas. Elsworth—Bijou, Oshkosh, Wis.
Luckie and Yeast—Francais, Montreal, Can., Poli's, Springfield, Mass., 31-Feb. 5.
Lukas, Alexander—Hippo., Ipswich, Eng., Palace, Camberwell, 31-Feb. 5, Empire, Holborn, 7-12, Hippo., Coventry, 14-19.
Lukushimas, The—Empire, Belfast, Ireland, Empire, Dublin, 31-Feb. 5, Empire, Liverpool, Eng., 7-12, Empire, Manchester, 14-19.
Lyall and Raeburn—Harrisburg, Va., 24-26, Staunton 27-29, Richmond 31-Feb. 5.
Lynch, Dick—Proctor's, Albany, N. Y.
Mack and Gardner—Starland, Montreal, Can.
Mable and Well—Hathaway's, Lowell, Mass.
Macart and Bradford—Poli's, Wilkes-Barre, Pa.
Mack and Walker—Mary Anderson, Louisville, Ky.
Mack and West—Temple, Fort Wayne, Ind.
Mack, Bert—Orph., Portsmouth, O., 27-29.
Mack, Col. O. C.—Montauk, Bklyn, N. Y.
Mack, Wilbur, and Nella Walker—Mary Anderson, Louisville, Ky., Orph., Memphis, Tenn., 31-Feb. 5.
Maguire, H. S., and Horse—Blaney's, Hattiesburg, Miss.
Makerenka Troupe—Bennett's, Montreal, P. Q.
Makiro and Co.—Star, Muncie, Ind.
Mangean Troupe—Bowdoin Sq., Boston.

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Marlow and Hoyt—Temple, Grand Rapids, Mich.
Marr, Trio—Chase's, Washington, D. C.
Marriott, Myers and Murri—Unique, Buffalo, N. Y.
Marrow and Heins—Hippo., Cleveland.
Marshall-Lucas Family, Port Jervis, N. Y.
Martha Mlle—Mission, Salt Lake City, U.
Martin, Dave and Percle—Pantages', Seattle, Wash.
Martinette and Sylvester—Orph., Minneapolis, Minn.
Martin Bros.—N. Y. Roof, N. Y. C.
Mascagnos, Two Habaneros, Havana, Cuba, Jan. 17 Feb. 12.
Mascagnos, Maj., Chgo.
Matthews, The Howard, Boston.
Mayvilles, The American, N. Y. C.
McCaffrey and La Salle—Maj., Galveston, Tex.
McCune, Mabel—Orph., Omaha, Neb., Orph., Portland, Ore., 31-Feb. 5.
McDonnell Sisters—Orph., Seattle, Wash., Orph., Portland, Ore., 30-Feb. 5.
McConnell and Simpson—Milwaukee, Wis., Olympic, Chgo., 31-Feb. 5.
McGee, Frank, Maj., Wash., D. C.
McGee and Grant—Lyric, Jamestown, N. Y.
McIntosh, John and Alice—Maj., Shreveport, La.
Mackwell and Trescott—Maj., Galveston, Tex.
McDonald, Montrose and Crawford—Orph., Paris, N. Y.
McDevitt and Kelly—Maryland, Baltl.
McGregor, Sandy—Greenpoint, Bklyn., N. Y.
McKay and Cantwell—Greenpoint, Bklyn., N. Y.
McLoughlin, Bob—Unique, Buffalo, N. Y.
McLyar and Hamilton—Gem, Rocky Mt., N. C.
Meade and Trowe—Lyric, Montreal, P. Q.
Melnotte Twins and Clay Smith—Greenpoint, Bklyn.
Melville and Higgins—Orph., Los Angeles.
Merrell and Otto—Keith & Proctor's 5th Ave., N. Y.
Merritt, Hal—Lyric, Mobile, Ala.
Merthen and Haney—Bijou, Fargo Falls, Minn.
Miller, Mad—Family, Rock Island, Ill.
Miller and Princeton—Bowdoin Sq., Boston.
Millman Trio—Orph., St. Paul, Minn., 30-Feb. 5; Orph., Sioux City, Ia.
Milner, Miss Victoria, N. Y. C.
Millard Bros.—Tulane, Memphis, Tenn.
Moore, Carlyle, and Ethelyn Palmer—Orph., Spokane, Wash., Orph., Seattle, Wash., 30-Feb. 5.
Moore, George Austin—Proctor's, 5th Ave., N. Y.
Moore, Tom and Stasia—Maj., Denver, Colo.
Moran and Wiser—Grand, Birmingham, Eng., Empire, Liverpool, Eng., 31-Feb. 5; Empire, Cardiff, Wales, 7-12; Empire, Swansea, 14-19.
Moore and Palmer—Orph., Spokane, Wash.
Montgomery, Hall—Zanesville, O., 24-26, Portsmouth, O., 27-29.
Morlein, Maurice—Orph., St. Paul, Minn.
Morris, Mildred, and Co.—Orph., Lincoln, Neb.
Morton, Kid—Fort's, Springfield, Mass.
Morton, Three—Orph., Cleveland, O.
Mowatt, Fred and Eva—Family, Clinton, Ia.
Mozart, Ora—Maj., Galveston, Tex.
Murray, The—Majestic, Ft. Worth, Tex.
Murphy, Mr. and Mrs. Mack—Keith's, Phila., Pa., Chase's, Wash., D. C., 31-Feb. 5.
Murphy, W. H., and Blanche Nichols—Keith's, Boston.
Murray, Elizabeth M.—Wilmington, Del., Proctor's, Newark, N. J., 31-Feb. 5.
Murray and Mack—Olympic, Chgo., Haymarket, Chgo., 30-Feb. 5.
Mysterious Hands—Lyric, Mobile, Ala.
Navarro, Nat—American, Frisco.
Naughtons, The—Colonial, Lawrence, Mass., Keith's, Boston, Mass., 31-Feb. 5.
Nelson and Otto—Orph., Norfolk, Va.
Nevins and Eldred—Bijou, Battle Creek, Mich.
Nichols, Nelson and Nichols—Maj., Fort Worth, Tex.
Norman, Mary—Maj., Milwaukee, Wis.
Normans, Juggling—Lyric, Mobile, Ala.
Normandie, Natalie—Bowdoin Sq., Boston.
Nonette, Mlle—Fort's, Bridgeport, Conn.
Nugent, J. C.—Orph., Harrisburg, Pa., Colonial, Norfolk, Va., 30 Feb. 5.
Nutting, Frank—Maj., Chgo.
O'Day, Ida—Orph., Los Angeles, Cal.
O'Neill, Two—Maj., Rockford, Ill.
Olcott, Charlie—Maj., Montgomery, Ala.
O'Neil Trio—Family, Warren, Pa.
Outhbank and Blanchette—Murry, Richmond, Ind.
Operatic Festival Vaudeville, Rochester, N. Y.
Orpheum's Cockatoos—Unique, Minneapolis, Minn.
Orpheum Comedy Four—Central, Frisco.
Orth and Fern—Chase's, Wash., D. C.
Paddock, O. D.—Blaney's, New Orleans, La.
Pantzer, Lena—Maj., Evansville, Ind.
Pantzer, Willy—Orph., Frisco, Cal.
Parisian Models—American, Chgo.
Pate by Night—Orph., Bklyn.
Pearce, Jr., Geo. W.—Orph., Alliance, O.
Pantlantelli and Pique—Grand, Portland, Ore.
Pecott and Reynolds—Orph., Cleveland.
Peoples, Four—Cozy, Houston, Tex.
Pell, Arthur C.—Chase's, Wash., D. C., 31-Feb. 5.
Perry and White—Maj., Chgo.
Peither, Joe—Gaiety, Rochester, N. Y.
Pelzer and White—Maj., Houston, Tex.
Phillips, Will L.—Grand, Cheboygan, Mich.
Pigard, Al. and Ed. Manny—Alhambra, Chgo., Empire, Chgo., 30-Feb. 5.
Permane Bros.—Orph., Los Angeles.
Pope and "Uno"—Bennett's, Montreal, P. Q.
Potts Bros.—Bronx, N. Y. C., Maryland, Baltl., 31-Feb. 5.
Potts, Ernie and Mildred—Poli's, Worcester, Mass.
Price, John R. and Ida E.—Auditorium, Phila.
Primrose, Four—Garrick, Burlington, Ia.
Pringle and Whiting—Poli's, Wilkes-Barre, Pa.
Priest, Janet—Poli's, Scranton, Pa., 31-Feb. 5.
Primrose, Anita—Orph., Savannah, Ga.
"Queen Mab" and Weis—Orph., Yonkers, N. Y., 24-26, Orph., Mt. Vernon, N. Y., 27-29.
Quick, Mr.—Bennett's, Hamilton, Can.
Radin, Jerome—Haileybury, Haileybury, Ont.
Rauf, Claude—Airdome, Chattanooga, Tenn.
Rastus and Banks—Hippodrome, Ilford, London, Eng.
Ray and Nice—Bennett's, Montreal, P. Q., Poli's, Bridgeport, Conn., 31-Feb. 5.
Ray and Golden—Council Bluffs, Ia.
Raymond, Alice—Empire, New Cross, Eng., Empire, Stratford, Eng., 31-Feb. 5, Empire, Shepherd's Bush, 7-12, Empire, Hackney, 14-19, Olympic, Liverpool, 24-26.
Raymond, Ruby—Lyric, Dayton, O., Temple, Fort Wayne, Ind., 31-Feb. 5.
Raymond and Caverly—Keith's, Phila.
Readings, Four—Orph., 'Frisco, Cal., Orph., Oakland, 30-Feb. 5.
Redding, Francesca—Maj., N. Y. C.
Redford and Winchester—Orph., Ottawa, Ont., Bennett's, Montreal, P. Q., 31-Feb. 5.
Reed Bros.—Orph., Spokane, Wash.
Reed and Earl—O. H., Del Rio, Tex.
Reed Bros.—Orph., Spokane, Wash., Orph., Seattle, Wash., 31-Feb. 5.
Reese, Harvey, and Alfrey Sisters—Orph., Alliance, O.
Reiff, Clayton and Reiff—Orph., Portsmouth, O.
Reilly, Pat, and Co.—Proctor's, Newark, N. J.
Reynolds, Three Hathaway's, New Bedford, Mass.
Rhoda, Dell, Gem, Minneapolis.
Rheynard, Ed. F.—Maj., Chgo.
Richards and Dunnegan—Orph., Butte, Mont.
Rice and Walters—Bowdoin Sq., Boston.
Richardsons, The Three—Maj., St. Louis, Mo., Maj., Little Rock, Ark., 31-Feb. 5.
Richie Trio—Idle Hour, Grand Rapids, Mich.
Rigby, Arthur—Maryland, Baltl.
Rigoletto, Alf.—Washington, Spokane, Wash.
Roberts, Hayes and Roberts—Maj., Galveston, Tex.
Robinson, Musical—Billings, Mont.
Robisch and Childress—American, Frisco, Los Angeles, Los Angeles, 31-Feb. 5.
Robison, Bobbie and Hazelle—Lyceum, Minot, N. D.
Robyns, Mr. and Mrs.—Temple, Fort Wayne, Ind.
Rosamond, Suzanne—Orph., Harrisburg, Pa.
Rogers, Will—Poli's, New Haven, Conn., Maryland, Baltl., 31-Feb. 5.
Rolfe's, H. A., Leading Lady Alhambra, N. Y.
Romaine, Manuel—Wm. Penn, Phila.
Romola, Bob—Grand, Phillipsburg, Pa., 24-26, Bijou, Tyrone 27-29.
Rosaires, The—Habanera Theatre, Havana, Cuba, 24-Feb. 5.
Royale Hawaiian Serenette—Keith's, Boston.
Royale and Stearns—Bijou, Bay City, Mich., Maj., Ann Arbor, 31-Feb. 5.
Rubens, T.—Maj., Chgo.
Russell and Held—Coliseum, Glasgow, Scot.
Ryan and Douglas—Kenyon, Allegheny, Pa.
Ryan and Richfield—Poli's, New Haven, Conn., Colonial, Lawrence, Mass., 31-Feb. 5.
Ryan and White—Shea's, Toronto, Can.
RYAN, THOMAS J., AND MARY RICHFIELD—Poli's, New Haven, Conn., Colonial, Lawrence, Mass., 31-Feb. 5.
SABEL, JOSEPHINE—Palace, London, Eng., 1-31.
Sanford, Jere—Crystal, Milwaukee, Wis., Bijou, Oshkosh, 30-Feb. 5.
Saxon, Arthur—Maryland, Baltl.
Scott and Davis—Blaney's, New Orleans, La.
Scott and Lund—Columbia, Cinti.
Searles, Arthur—Broadway, Middletown, O., 24-26, Bijou, Piqua, 27-29.
Seldom's Living Marble—Orph., Portland, Ore.
Shaw, Lillian—Orph., Bklyn.
Shedman's Dogs—Wilson's, Baltl.
Shepherd, Burt—Poli's, Wilkes-Barre, Pa.
Sherman and De Forest—Bijou, Kalamazoo, Mich.
Shrodes and Chappelle—Pantages', Pueblo, Colo.
Splint, Ashburn, Ga.
Siegrist Troupe—Indoor Circus, Columbus, O.
Simon and Gardner—Shubert, Utica, N. Y.
Smith and La Rose—Huber's, N. Y. C.
Smith, Clay and Melnotte—Greenpoint, Bklyn.
Smith, Chas. Cecil—Dominion, Tulsa, Okla.
Smiths, Aerial—Poli's, Wilkes-Barre, Pa.
Snowden, Marie—Theatre, Richmond, Va.
Spalding and Reigo—Mary Anderson, Louisville, Ky.
Spaulding and Dupree—Star, Cripple Creek, Colo.
Snyder and Buckley—Cri., Indianapolis, Ind., Orph., Cinti., O., 31-Feb. 5.
Spink and Lynn—Orph., Bklyn., N. Y.
Staats, Phil—Grand, Pittsburgh, Pa.
Stagpoonists, Four—American, Chgo., Ill.
Stanley and Chambers—Orph., Lima, O.
Steger Julius—Orph., Portland, Ore.
Stego and Salvador—Orph., Cleveland.
Stockwell, Miller and Stockwell—Orph., Oklahoma City, Pa.
Stoddard and Wallace—National, Ladd, Ill.
Stone and Hayes—Orph., Champaign, Ill.
Subero, Cranley and McBride—Grand, Pittsburgh, Pa.
Supreme Japanese Troupe—Empire, Phila., Pa.
Sullivan, Joseph—Chase's, Wash., D. C.
Surett, Valvaka—Keith's, Phila.
Sureal and Breall—Orph., New Orleans, La., Orph., Mobile, Ala., 31-Feb. 5.
Tanner and Gilbert—Trent, Trenton, N. J.
Taylor and Taylor—Milwaukee, Wis.
Taylor, Mae—Empire, Phila.
Tarlton and Tarlton—Theatre, Richmond, Va.
Tempest and Sunshine Trio—Orph., Des Moines, Ia.
Temple Quartette—Poli's, Worcester, Mass., Poli's, Springfield, 31-Feb. 5.
Ten Brooks and Henry—Camden, N. J., Orph., Harrisburg, Pa., 31-Feb. 5.
Thomas, Toby—Indoor Circus, Columbus, O.
Thomson, Harry—Maj., Denver, Colo.
Thomson, W. H., and Co.—Orph., Denver, Colo.
Thornton, James—Bronx, N. Y. C.
Tinney, Frank—Orph., Lincoln, Neb.
Tinker, Joe—Maj., Chgo.
Toledo, Sydney—Akron, O.
Toney and Norman—Maj., Norfolk, Va.
Top o' th' World Dancers—Poli's, Bridgeport, Conn.
Topsy, Topsie and Tops—Orph., Altoona, Pa., Orph., Reading, 31-Feb. 5.
Tremaines, Musical—Payret, Havana, Cuba, 24-Feb. 19.
Trolley Car Trio—Maj., Jacksonville, Fla.
Trovato, Signor—Keith's, Cleveland, O.
Truedell and Fuller—Gem, Iberia, La., 24-26, Lyric, Houma, 27-29.
Truesdale, Howard—Greenpoint, Bklyn.
Tucker, Sophie—American, Chgo.
Valenteens, Three Flying—Haymarket, Chgo., Ill.
Valeats and Lawson—Gem, Monongahela, Pa.
Valley Forge Comedy Four—Lynch, Woonsocket, R. I.
Van, Billy B., and Beaumont Sisters—Temple, Rochester, N. Y.
VAN, CHARLES AND FANNIE—Hathaway's, New Bedford, Mass., Keith's, Boston, 31-Feb. 5.
Van Dorn, W. H.—Ideal, Pond du Lac, Wis.
Van Hovens—Maj., Chgo.
Vandergould, Victoria—Brenham, Tex.
Vardon, Perry and Wilbur—Kings, Dundee, Scot., Palace, Aberdeen, 31-Feb. 5, Palace, Glasgow, 7-12, Kings, Edinburgh, 14-19.
Verdi, Verona and Bro.—Hippo., Cleveland, O.
Vernon, Ventriloquist—Grand, Pittsburgh, Pa.
Veronica and Hurl—Falls, Orph., Salt Lake City, U.
Village Choir, The—Alhambra, N. Y. C.
Vittorio and Giorgetto—Orph., Denver, Col.
Vivians, Two—Chase's, Washington, D. C.
Voelker, Mr. and Mrs. Frederic—Orph., Oakland, Cal., 30-Feb. 5.
Von Serly Sisters—Bush Temple, Providence, R. I.
Waite, Kenneth R.—Princess, Marshall, Mich.
Walby and McVeigh—Bowdoin Sq., Boston.
Waldmann, Edward—Star, Herkimer, N. Y., Gem, Little Falls, N. Y., 31-Feb. 5.
Walker, Nella—Mary Anderson, Louisville, Ky., Orph., Memphis, Tenn., 31-Feb. 5.
Wallace and Beech—Vandeville, Pine Bluff, Ark.
Walsh and Lynch—Orph., Omaha, Neb., Orph., Sioux City, Ia., 30-Feb. 5.
Wards, H.—Columbus, Chgo.
Waterbury Bros. and Tenney—Poli's, Hartford, Conn.
Waters, Tom—Maj., Milwaukee, Wis., Maj., Chgo., 31-Feb. 5.
Watson's Farmyard—Maj., Birmingham, Ala.
Webb, Harry L.—Grand, Pittsburgh, Pa.
Webb, Horace—Maj., Little Rock, Ark.
Welcome, Fred—Orph., Newark, O.
Weil, John—Orph., Kansas City, Mo.
Wells, Lew—Columbia, Cinti.
Weiss and Serano—Maj., Wash., D. C.
Wentworth, Vesta and Teddy—Maj., Dayton, O., Temple, Detroit, Mich., 31-Feb. 5.
West and Denton—Maj., Kalamazoo, Mich.
Westons, Talking—Crystal, Pittsburgh, Pa., 17-29.
Wheeler, Edna—Maj., Dallas, Tex.
Wheelock, Wheeling and Unicycle Hay—Orph., Atlanta, Ga.
White, Clayton and Marie Stuart—Bennett's, Montreal, Can.
White and Simmons—Maj., Chgo.
White's Dancing Bugs—Orph., Minneapolis, Minn.
Whitelaw, Ethel, and Picks—Bijou, Flint, Mich.
Whitman Bros.—Wigwam, Frisco.
Wilcox, Ergo H., and Marie Gillmore—Schenectady, N. Y., 24-26, Albany, 27-29, Amsterdam, 31, Herkimer, Feb. 3.
Williams and Mayer—Orph., Pensacola, Fla.
Williams, Gus—Keith's, Phila.
Williams, Logan—Orph., Cleveland.
Wills, Nat M.—Chase's, Wash., D. C.
Wilson Bros. Auditorium, Lynn, Mass.
Wilson, Frank—Bennett's, Ottawa, Can.
Wilson Trio, Jack Bennett's, Montreal, Can.
Wilson, Josie—Tray More Casino, Baltl., Md.
Winchester, Ed.—Bijou, Duluth, Minn.
Winfield, Edith—Gem, Rock Mount, N. C.
Witt's Girls from Melody Lane—Orph., Lincoln, Neb., Orph., St. Paul, 31-Feb. 5.
Woods, Lew—Lyceum, Minot, N. D.
Woods, W. J.—Family, Warren, Pa., 24-26, Lyric, Jamestown, N. Y., 27-29.
WORLD, JOHN W., AND MENDELL, KINGSTON—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 30-Feb. 5.
Wormwood's Animals—Waterloo, Waterloo, Ia.
Wormwood's Monkey Hammerstein's, N. Y. C.
Worthley, Abbott and Mincheve—Maj., Ft. Worth, Tex., Maj., Dallas, 31-Feb. 5.
Wright, Horace and Dieterich, Rene—Maj., Johnstown, Pa.
Wyckoff, Fred—Temple, Ft. Wayne, Ind.
Wynn and Lee—Maj., Chgo.
Yaw, Don Tio—Star, McKees Rocks, Pa.
Young, Ollie and Apell—Star, Chgo., Maj., Milwaukee, Wis., 31-Feb. 5.
Young and Young—Victoria, Phila.
Zadora and Berg—Hippo., Salford, Eng., Hippo., Preston, 31-Feb. 12, Queen's Park, Hippo., Manchester, 14-19.

LETTER LIST.

To patrons of *The Dramatic Mirror* Post-Office:

Beginning with the number dated Jan. 22, 1910 mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Arliss, Anita. Fannie Abbott, Lorna Atwood, Marion Abbott, Dorothy Astway.
Berkley, Ollie, Mrs. C. W. Barnes, Mrs. Walter Bellows, Alice Bryan, Leonora Bradley, Sylvia Bidwell, Violet Barney, Lillian Burroughs, Florence Brennan, Loretta Brady, Marie Bergere.
Carey, Eleanor, Marion Chapman, Elizabeth Cassidy, Mrs. J. P. Clark, Marjorie Conway, Caryl Carrol, Margaret V. Connolly, Laura Clement, Mrs. A. C. Comstock.
De Trusac, Leora, Fanny Davenport, Violet De Mint, Alice Donovan, Maude Durando, Mlle. Dome Douglas, Louie Dacre, Mrs. F. A. Dubordi, Jena Dayne.
Elstore, Jennie, Zue Edmond, Mrs. J. W. Early.
Fairchild, Adalaide, Sarah French, Katherine Foster, Willa Fenar, Mabel Florence, Rita Fornia, Eva Follow, Katherine Florence, Theresa Fletcher.
Green, Dasie, Helen Grantly, Helen Gilmore, Marie Gebhardt, Reba Garden, Cora Greene, Jessie Griswold, Gertrude Gilmore.
Hall, Laura Nelson, Grace Henry, Olive Hare, Mrs. L. D. Harmon, Marguerite Hardy, Lena Hurdus, Mrs. Walter Hill, Mildred C. Harrington, Vera Hummer, Mrs. J. N. Hartman, Ida Haverton, Martha Horton, Charlotte Huntington, Lillian Hoffman, Alice B. Hamilton, Grace Huff.
Ingliah, Violet.
Jarbeau, Vernona.
Kaelred, Katherine, Kitty Kelsey, Dorothy Kurtis, Edith Kohnle.
Lewis, Ada, Edna Early Linden, Mrs. Joe Levy, Alice Leigh, Mrs. H. J. La Burt, May, Cecile, Lucy Milliken, Polly Marriott, Jane Marbury, Rose Meeland, Florence Miller, Mrs. F. Myers, Laura Moore, Evelyn C. May, Jane Morris, Zada Mansfield, Ethel Martin, Irene Messenger, Bessie I. Merrill, Devona May, Maxine Merrill, Alma Rutherford McKee, Isabel McGregor, Christie McDonald, Alma McNabb.
Newton, Dorit, Edna Norman.
Otto, Elizabeth.
Pattisan, Jane Banks, Mrs. L. B. Pattee, Madeline Payne, Mrs. A. F. Pettie.
Ritchie, Adele, Ida B. Rich, Geraldine Russell, Vera Roberts, C. Blanche Rice, Jessie Richardson, Mrs. T. F. Raymond, Eleanor Rose, Louise Rutter, Elsie Ridgely, Janice E. Ray, Stella Rasoto.
Sterling, Jessie Blair, Corinne Snell, Sara Sumner, Daisy Swarts, Mary Smith, Marguerite Snow, Kitty D. Sullivan, Kittie D. Sullivan, Mable Shaw, Katherine Stanten, Marie Stanwell, F. Schedell, Anna Silvers, Thropp, Clara, Josephine Thill, Minnie Terre, Beth Tate.
Van, Ruth, Alice Veazie.
Wood, Mae, Lottie Williams, Mary Walter, Esther Wallace, Estelle Walsh, Queenie Wilson, Young, Ella, Mrs. Rida Johnson Young.

MEN.

Adams, Ed B., Fred J. Adams, A. F. Andrie, Harry Andrews, Jacob K. Adams, Frank Angus, Harry Alcock, Geo. All.
Burns, Wm., Chester Bishop, Walter Bellows, Jno. C. Beck, M. Buckley, B. L. Brayton, Beau Brummell, Wyrley Birch, Jos. Barlow, Guillum Bele, Arthur Bentley, Herbert Bethew, Jas. Brockman, Howard Boulden, King Baggott, Arnold Baldwin.
Crosby, Harry D., Ira F. Cass, Henry T. Coote, Rich'd Carhart, Carl E. Corwin, A. J. Cassidy, Ernest Cooke, Wm. Cutty, Edwin Clayton, Henry D. Carly, O. B. Curtis, W. F. Cullen, B. L. Cressy, Harvey Cassidy, Clinton Clay, W. H. Claire, F. C. Cooper, Chas. Cherry.
Daley, A. M., Alex Dale, Thos. Day, Geo. E. Dillon, Herbert Dentin, E. L. Douglas, Robt. Dalton, Chas. Deland, Bennett Dethridge, Ed. Dupont, Ed. Dumah, Chas. Dalton, H. A. Du Bois, Chas. S. Dixon, Harry K. Duffy, Al. Dean, W. C. Dewas, Geo. De Haven, H. Denton.
Ellis, H. I., Burt Eaton, Willis Evans, Boyden Eryone.
Forrest, Arthur, W. D. Fitzgerald, Phil. Fein, Geo. Fisher, W. J. Findley, A. Gould, Wm. A. Goldberg, Phil Goldsworthy, Dwight L. Gaylord, Leo J. Gailfoyle, Rich'd Gordon.
Hamilton, Robt., Lee Harrison, P. A. Heegy, Tom Harding, Fred A. Hayward, Walter S. Howard, Hans Herbert, Gerald Harcourt, Harry C. Hudson, Jas. S. Holton, Julian Hoyo, Frank Hall, A. W. Herman, Hall and Thane.
Jerome, Emil P., Hall Johnson, Frank Jamieson, N. C. Jepson, Felt Johnson, John Jack.
Kirby, Maurice B., Frank M. Kelley, Robt. Kelly, Charles Knapp.
Lester, E. W., Robt. Lawrence, Walter Lennox, Wm. Lewers, Howard Lange, Harry Linson, Richie Ling, Arthur Lavine, W. R. Lawrence, Wm. Loraine, Wm. Laughran, Le Roy and Harvey.
Martin, Riccardo, Wm. Mehan, W. H. Murphy, Wm. Mason, R. L. Mallord, W. T. Morgan, W. H. Marble, Armand Melliotte, H. Clay Moran, Jas. L. Maguire, Arthur Merriam, C. T. Mouse, E. A. Morcas, Ramsey Morris, Rich'd Malcheim, R. Brandon Mitchell, Frank Mayne, Burton Mallory, Geo. L. Moore, Frank Melville, Ralph McDonald, Wm. McDonald, Jas. McDuff, Harry MacFayden, E. B. McDonald, Hall and McAllister, J. C. Mack.
Norcross, Hale, Wedgwood Nowell, Herman S. Nowitsky.
Pascl, H. T., Max Plohm, Wm. Post, Geo. Perloist, Hempstead Prince.
Quinn, F. D.
Rankin, Jno. W., Fred Riverhall, J. C. Rial, Chas. Regan, Geo. Richards, McKee Rankin, Thos. W. Ryley, Robt. Hall Russell, Eugene Reed, Hamilton Revelle, Wm. L. Raymore, S. B. Rieby, Frederick Roland, Fred P. Russell, Jno. C. Randall, Joe C. Reming, Chas. H. Resham, Geo. Rosner.
Ricket, Robt., Earl Summons, Jos. Shipman, Fred Stevens, Roy Stanwell, Jno. J. Smith, Paul Scardon, Ben Shields, W. H. Smith, A. K. Silverman, Jim R. Simpson, Frederic Schwartz, Chas. Smith, Wm. Simons, W. D. Steelman, Wilbur Steward, Stanislaus Stange, Add. J. Sharpley, Theo. Burt Sayre, Jas. A. Smith, H. S. Schutter, Simpson and Douglas.
Tapley, Gus, Edw. Trautman, Boyd B. Trousdale, E. V. B. Taylor.
Vechroff, F., Walter Van Brunt, A. H. Van Buren, Brooke Van Valer, F. Van Rensselaer.
Woodside, Wm. H., Harry Wigley, Harris Warr, B. R. Wortham, Jay Wellington, Tom Wallace, Dallas Welford, Vernon P. Wallace, A. A. Webster, Henry Weaver, Fred. Wright, Jno. Walker, F. J. White, Irving Williams, Chas. Weston, Jack West, Raymond Whitaker, Ted Weller.
Young, Cyril, Herbert A. Yost.

REGISTERS MATTER.

Clara Paquet, Mrs. J. W. Early, Walter N. Lawrence, Franklyn Whitman, Earnest Francoui, Harry S. Sheldon, Jas. Corte, Sidney McCardy, F. A. Demarest, Ralph Bell, Frank Rowan, Genevieve Reynolds, E. F. Thompson.

DATES AHEAD.

Received too late for classification.

ARCADIAN MUSICAL COMEDY (Great Carroll, prop.): Dade City Feb. 1.
BELLE OF JAPAN, THE (Wm. Wamsher, mgr.): Gunnison, Utah, 28, 27, Richfield 28, 29, Salina 31, Feb. 1, Ephriam 2, 3.
BLANDEN PLAYERS, THE (Ben F. Dodson, mgr.): Columbus, Ind., 24-29, Washington 31-Feb. 5.
BOYER STOCK (O. B. Mills, mgr.): Canton, O., 24-29, Alliance 31-Feb. 5.
CRY BABY: La Grange, Ind., 27, Angola 28, Auburn 29, Bluffton 31, Paulding, O., Feb. 1, Celina 2, Greenville 3, Knightstown, Ind., 4, Eaton, O., 5, Middletown 6.
DALY, BERNARD (A. E. Caldwell, mgr.): Spokane, Wash., 23-29, Pullman 31, Lewiston, Ida., Feb. 1, Colfax, Wash. 2, Wallace, Ida. 3, Missoula, Mont., 4, Butte 5, 6.
DODGE, SANFORD (B. S. Ford, mgr.): Paso Robles, Cal., 25, San Luis Obispo 26, Ventura 28.
EWING, GERTRUDE (W. N. Smith, mgr.): Uvalde, Tex., 24-26, Floresville 27, Runge 28, 29, Victoria 31-Feb. 2, Bay City 3-5.
FATAL WEDDING, THE (Klimt and Gazzolo, mgrs.): Cincinnati, O., 23-29.
FIGMAN, MAX (W. F. Speith, mgr.): San Francisco, Cal., 23-Feb. 6.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Richmond, Ind., 31-Feb. 5.
GIRL AND THE STAMPEDE (V. E. Lambert, mgr.): Fairfax, Mo., 27, Tarkio 28, Hamburg, Ia., 29, Sidney 31, Malvern Feb. 1, Glenwood 2, Red Oak 3, Essex 4, Shenandoah 5.
GO-WON-GO MOHAWK (Thaller and Crowley, mgrs.): Pittsburgh, Pa., 24-29, Cincinnati, O., 31-Feb. 5.
HIMMELEIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Manistee, Mich., 24-29, Kalamazoo 31-Feb. 5.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—Indefinite.
HOLCOMB, DAVID: Petrolia, Ont., 26, Stratford, 27, Hamilton 28, Peterebore 29, Ottawa 29-Feb. 2.
MAXWELL HALL STOCK (Maxwell and Hall, mgrs.): Canton, Ill., 24-29, Keokuk, Ia., 31-Feb. 5.
MONTE CRISTO (Klimt and Gazzolo, mgrs.): Pittsburgh, Pa., 31-Feb. 5.
NEWMANN: Stiles, Ida., 23-25, Kooskia 26, 27, Kamiah 28, 29, Juliaetta 30, 31, Moscow Feb. 1-3.
STEWART, MAY (J. E. Celine, mgr.): Weatherford, Tex., 26, Mineral Wells 27, Cisco 28, Abeline 29, Ancon 30, Haskell Feb. 1, Seymour 2, Wichita Falls 3.
STRONG, ELWIN (J. A. McGinn, mgr.): Perry, Ia., 24-29, Webster City 31-Feb. 5.
WILLS' MUSICAL COMEDY (J. B. Wills, mgr.): Hagerstown, Ind., 24-Feb. 5.
WHITE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan.—Indefinite.
ZINNS MUSICAL COMEDY: Savannah, Ga., 10-Feb. 21.

Correspondence

ALABAMA.

MONTGOMERY.—GRAND (W. A. Mattice): Mrs. Fiske in Salvation Nell 13; excellent production; Mrs. Fiske receiving the warmest of welcomes from packed house. The Cat and the Fiddle 15; pleased fair business. The Girl of the Golden West 18. Lillian Russell 19. The Girl from Rector's 20. St. Elmo 22.

SELMA.—ACADEMY (William Wilby): Mrs. Fiske in Salvation Nell 12 to a very large and appreciative audience. The Girl from the Golden West 13; excellent business. The Cat and the Fiddle 14 to top-heavy house. St. Elmo 17 to fair business. Lillian Russell 20. Girl Question 21. Paul Gilmore 22. Smart Set 23.

MOBILE.—THEATRE (J. Tannenbaum): The Round Up 13-15; excellent co.; to large business. The Girl of the Golden West, with Marie Tannehill 17; good co. and fair business. The Girl Question 19. St. Elmo 20. The Girl from Rector's 22.

DEMOPOLIS.—BRASWELL THEATRE (N. T. Braswell): The Man of the Hour 10; one of the best attractions of the season; highly pleased a good house.

ARIZONA.

TUCSON.—OPERA HOUSE (E. Drachman): Brewster's Millions 5, with Royal Tracy in the lead, made good to a well filled house. Moving pictures and illustrated songs 3-10; fair business. Babes in Toyland 13. The Great Divide 14. Forty-five Minutes from Broadway 19. A Night in Bohemia (local talent for Elks) 20, 21. The Alaskan Feb. 2. Madame Yaw 3. The Lion and the Mouse 5. Tempest and Sunshine 13. The Red Mill 23. The Gingerbread Man 24. Sis Hopkins March 2. The Thief 19. Harry Woodruff in The Prince of To-night April 1. Grace George in The School for Scandal 19.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): Grace Van Studdiford in The Golden Butterfly 12; excellent co. and largest business of the season. The American Idea 16, 17; pleased two fair houses. Wine, Woman and Song. The Golden Girl, and The Red Mill later.

PINE BLUFF.—ELKS' (C. E. Philpot): Grace Van Studdiford 18; to advanced prices; excellent attraction; capacity. Lyman Twins 14; fair performance; light business. Trixie Friganza 15. Human Hearts 21. Bandana Mexicana Band 22. Passing Review 28. Golden Girl 31.

TEXARKANA.—GRAND (Clarence Greenblatt, res. mgr.): Polly of the Circus 9; about the largest crowd this house has ever held; perfect satisfaction. The House of a Thousand Candles 12; delighted an enthusiastic audience.

LITTLE ROCK.—CAPITAL (John P. Baird): Grace Van Studdiford in The Golden Butterfly 10; good performance; to S. R. O. Lyman Twins in The Prize Winners 11; fair performance and house. The American Idea 19.

FORT SMITH.—GRAND (C. H. Lick): Fulton Stock co. in The Little Minister 10-15; good performance, to large business. Same co. in Sherlock Holmes 17-22.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): David Warfield in The Music Master 10-12; greatest attraction of the season; house sold out at each performance. Max Figman in Mary Jane's Pa 19-22. Olga Nethersole 24-26.——LIBERTY (H. W. Bishop): Bishop's Players presented My Wife 10-17; very elaborate production; finely played; Sidney Ayres, George Friend, Blanche Hall deserve praise. The Morals of Marcus 18-24. Brewster's Millions 25-Feb. 2. Madame Sembrich 18.——ITEM: Blanche Hall, new leading woman for the Liberty Stock co., made her debut 10, playing the part of Trixie in My Wife. She is young, pretty and talented and created a most favorable impression.

MARYSVILLE.—THEATRE (Frank C. Atkins): House opened after two weeks dark 17 in Uncle Josh Sprieby, with Rube Band, etc.; fair house; fine orchestra. Max Figman in Mary Jane's Pa 19; advance sale promises good house. The Virginian 22. Brewster's Millions 24.——ITEM: Bright outlook for theatrical interests here.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): A Girl at the Helm 13; to fair patronage. Primrose Minstrels matinee and night 15; averaged good business both performances; co. good; assembly work as a whole well taken care of, but in solo parts weak; comedians fair and Mr. Primrose, of course, a wonder. Three Twins 18 (return); S. R. O. sign hung out after first day of sale. Robert Mantell 25, 26, with matinee, presenting King Lear. As You Like It and Merchant of Venice (all by popular request). Forty-Five Minutes from Broadway 29. Brewster's Millions 31. King Dodo 2-5. Shepherd King. Wright Lorimer starring, 9, 10 with matinee. Land of Nod 11. W. H. Crane 12.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard): Motion pictures 10-15; pleased medium houses. In Wyoming 19.

LA JUNTA.—THEATRE (S. Dunkin): The Traveling Salesman 10; good, to fine business. Girl at the Helm 14; fair, to fair business.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Love Cure 14, 15 proved a most enjoyable musical comedy with Charles J. Ross as the central figure, in which his talents as a singer and cameo-cut comedian appeared to advantage. Most of the fun was in the last act, where a banquet is served in a back stage scene, the members of the co. appearing in make-up just after a dress rehearsal. Ross, as toastmaster, calls on different ones for a specialty, and not forgetting to interweave his own clever imitations and satires. The Boston Symphony rendered a delightful concert 17 to the usual representative audience that has greeted them throughout the series. Frank Keenan 20. Maude Adams 21, 22. The entire house for the three performances of the latter attraction are already sold out at advance prices.——HARTFORD (H. H. Jennings): The popular little comedian Frank Daniels, who is in a class by himself, appeared with his excellent co. in The Belle of Brittany 13-15, direct from the successful metropolitan run. In this operetta there is every opportunity for picturesque scenery and costuming, and neither are slighted. The fun is "Danielistic" throughout, the airs catchy and the large co. made the tout ensemble most enjoyable. The leading roles were enacted by Christine Neilson, attractive in voice and appearance; Daisy Dumont, charming and queenly; Lillian Fitzgerald, an exquisite dancerine; Martin Brown, in nimble steps, and Frank Rushman, with good tenor voice. The attendance at the four performances was large and enthusiastic. An audience that packed the theatre from pit to dome at a $2.50 scale greeted E. H. Sothern and Julia Marlowe 18 in Romeo and Juliet, a most artistic and poetic production receiving close attention and enthusiastic applause. It was the largest assemblage of the season; several hundred were turned away. Blue Mouse 24-29. The Midnight Sons 27-29.
A. DUMONT.

STAMFORD.—ALHAMBRA (Beacon Amusement Co.): Walker Whiteside in The Melting Pot 15. Mr. Whiteside won his way into the hearts of Stamford theatregoers and will always be a welcome visitor here. If Florence Fisher, who replaced Chrystal Herne as Vera Revendal, keeps to the standard she set in this role, it will not be long before her name will appear in electric bulbs on Broadway. Italian Spichia's Royal Military Band 17 royally entertained a good house. Faust and the Emmamonic Choral Club Chorus 18 was a treat to lovers of music.——FAMILY (Herrick and Bloom): Dark 17-22.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): A Fighting Chance 15; matinee and night; pleased fair business. Pictures and illustrated songs 16; crowded house. Y. M. T. A. and B. Society presented The Troubles of a Professor 20; to a large and highly pleased audience; presentation was one of the best amateur performances seen here. Frank Keenan in The Heights 28. Poli's vaudeville 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Quincy Adams Sawyer 19; owing to Esther Dondero, of this city, being a member of the cast the theatre was packed to suffocation. Miss Dondero acted her part charmingly and after the show a reception was held in her honor at the home of her parents. Girl from Rector's Feb. 2.

MERIDEN.—POLI'S (A. E. Culver, res. mgr.): Maude Adams in What Every Woman Knows 17 to S. R. O.; excellent performance. Frank Keenan in The Heights 27.

FLORIDA.

LEESBURG.—OPERA HOUSE (Charles Kingsley): The Arcadian Musical Comedy co. in The French Maid 14; fair house; good co. Heart of an Indian Feb. 2. Richards and Pringle's Minstrels March 8.——UNDER OWN CANVAS: Eph. Williams' Troubadours in Silas from New Orleans. Billy Bennett's Big Shows in Daniel Boone on the Trail 24. Arkansas Traveler 25, Across the Desert and Escaped from a Turkish Harem 26.——ITEM: Ben I. Rapport has resigned as manager of the Opera House at Dothan, Ala., and accepted position as advance agent with the above co.

JACKSONVILLE.—DUVAL (J. L. Deicher): Mabie Paige and co. in Charley's Aunt 10, 11; pleased usual fair audiences. Black Patti 12, 13; to large audiences. Meadowbrook Farm 15. Mabie Paige and co. in Marriage of Kitty 17-21.——ORPHEUM (James Burbridge): Glass Stock co. in The Christian 10-15; to S. R. O. and pleased; same players in Confessions of a Wife 17-22.——COLONIAL: Sylvie Summer co. in The Little Rebel 10-15.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons): Dark 10-15. Ernest Gamble Concert co. 18. St. Elmo 21, 22.——PERUCHI-GYPZENE (C. D. Perpchi): Married Life 10-15. Why a Woman Hates 17-22.

PENSACOLA.—OPERA HOUSE (John M. Coe): Mrs. Fiske in Salvation Nell 11; to very large, well pleased house. The Girl from Rector's 21.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): A Girl of the Golden West 10 delighted large audience. A Knight for a Day 13; fair, to large audience. Lillian Russell 15; large audience, to excellent performance. Buster Brown 24.

MACON.—GRAND (D. G. Phillips): Lillian Russell in The First Night 14; good co.; to fine business. Mrs. Fiske in Salvation Nell 18; splendid performance; to large house. Buster Brown 22. Prince Chap 26. Meadow Brook Farm 27.

BRUNSWICK.—GRAND (W. A. Fenney): Black Patti 17; good co.; topheavy house. Meadow Brook Farm 18; poor co.; small house. Manhattan Opera co. 24, 25. St. Elmo 27. Paid in Full 28.

AUGUSTA.—GRAND (Charles Rex, res. mgr.): The Merry Widow 14 delighted S. R. O. The Gamble Concert Party 12 (Augusta City Lyceum) pleased good attendance.

ROME.—OPERA HOUSE (Joe Speigelberg): Knight for a Day 14; good co. and business. Paul Gilmore in The Candidate 20. Grace Van Studdiford in Golden Butterfly Feb. 3.

HONOLULU.

HAWAII.—HAWAIIAN OPERA HOUSE (W. D. Adams): Mabelle Biggart 17; dramatic reading of Adam Bede. Volcano views in action were shown 7; to large house.——ORPHEUM (J. C. Cohen): The Golden Opera co. made good and has been playing for three weeks to good houses, and the season is indefinite. Mr. Golden brought a co. of twelve people to Honolulu and they made a hit at once. He has with him a very clever singer, Phoenie Edwards, who sings with expression and vim. Cecile Stuart, whose sentimental songs are a feature, and a chorus of shapely and well costumed girls. Miss Stuart possesses a wealth of real auburn hair, almost Titian in color—the admiration and envy of this dark haired, dark skinned race here. Jack Golden and his wife are both very clever and the new people, Allen Doone and his wife, who have just joined the co., put on a very neat Irish sketch, with the Chauncey Olcott style of singing. The Princess Ruth has closed down for a new floor. The Novelty Theatre tried a Salome dance, but the police thought it was worse than the "Hula" and it was taken off. The Bonnie has put on vaudeville, as has also the Empire.
THE BOHEMIAN.

INDIANA.

MARION.—INDIANA (S. W. Pickering, res. mgr.): Fred Mace in The Winning Miss was greeted by liberal patronage and presented a pleasing entertainment. Richard Carle in Mary's Lamb 4 brought out a large audience that was delighted. Lyman Howe's moving pictures 5 were well patronized by pleased audiences. In Wyoming 6 pleased fair patronage. Honeymoon Trail 12 was witnessed by a large and appreciative audience. Yorke and Adams in In Africa 14 brought out a fair attendance. The Three Twins 18 met a rousing reception from a large and enthusiastic audience. Rose Stahl in The Chorus Lady 19. The Gentleman from Mississippi 21. The Thief 28.——GRAND (S. W. Pickering, res. mgr.): Van Dyke and Eaton co. in An Heiress in Rags. For Hearth and Home, Tempest and Sunshine Across the Trail, Rip Van Winkle, Peck's Bad Boy, Jesse James, Lena Rivers, Dora Thorne, Marching Through Georgia, St. Elmo, A Farmer's Daughter, and Cinderella 3-15 pleased large attendance. The Allen Stock co. 17-22 opened with Human Slaves to large patronage. Ethel May, the Mystery Girl, is being featured between acts. Other plays: The Man Outside, Out of Death Valley, Heart of Virginia, Salome, The Outlaw's Daughter.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Fifty Miles from Boston 3; fair performance and house. A Winning Miss 5; pleased good house. Howe's pictures 6; drew well; excellent entertainment. Honeymoon Trail 10; very satisfactory, to good business. A Knight for a Day 15; drew good houses and pleased. Jacob Rils 19 (lecture). The Old Homestead 21. Arsene Lupin Feb. 5.——AUDITORIUM (Harry G. Sommers): Allen Stock co., with Ethel May, 3-8; to fair business; plays presented: Human Hearts, A Child of the Streets, Out of Death Valley, Heart of Virginia, and A Soldier's Sweetheart. Yorke and Adams in In Africa 12; entertained big house. Brewster's Millions 13; filled theatre and satisfied all. The Cow Puncher 15; gave good performance to fair house. David Bispham 17; excellent attraction and large audience. Miss Patsy 22. The Kissing Girl 23. Robert Edeson in A Man's a Man 29. George Arliss in Septimus Feb. 3.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in A Wife's Peril 3-9. The Winchester 10-16. The Bells 17-22. Business light.

HUNTINGTON.—THEATRE (H. E. Rossbrough): The Climax 13; co. included Howard Lang, Effingham Pinto, Thomas Fallon and Leona Watson; played to very good business and delighted all; Mr. Lang and Miss Watson were exceptionally strong. The Gentleman from Mississippi 22. The Thief 25. Blandon's Players 31-Feb. 5. Ethel May 14. Grace Van Studdiford 26.——PALACE: Closed temporarily on account of poor business. Negotiations are now on for the sale of same.——ITEM: At yesterday meeting of the Huntington Theatre stockholders the reports showed past year's business to be most profitable and credit is due to Mr. Rossbrough's able management.

GOSHEN.—JEFFERSON (H. G. Sommers): Parada. Four nights and one matinee, 12-15; large patronage; best amateur entertainment ever given here. The Stepson 17 canceled. Guy Bates Post in The Bridge 21 canceled. Senor Dario 21, 22 canceled. Maloney's Wedding 25 canceled. Brown of Harvard 26. The Girl from Rector's 27. A Stubborn Cinderella 29 canceled. May Robson Feb. 10. Howe's pictures 14.——ITEM: Alice Beck, of Boston, Mass., staged Parada for local benefits. At the final Parada performance Grace Emery, of Boston, Mass., the musical conductor, collapsed in the orchestra pit from overexertion and the performance was cut short.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Rose Stahl in The Chorus Lady 14; good, to good business. A Stubborn Cinderella 19 satisfied good business. The White Squaw 20. Cushman Comedy co. 20-22 canceled. Powell and Cohen Musical Repertoire co. 27-29. Tempest and Sunshine Feb. 1. Climax 7. Golden Girl 9.——ITEMS: Business generally is much improved during the last four weeks.—Al. Nathan, who was in advance of A Winning Miss prior to its closing, and at present manager for A Stubborn Cinderella, will be in advance of the same co. on a tour South, beginnig Feb. 1.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): The Climax 13-15; fine performance and business fair. Honeymoon Trail 16; fair attraction; big business. D. P. Huntley in Kitty Grey 17; attraction good; business poor. Grace George in A Woman's Way 18; excellent attraction; business fair. Huntington Players 19. Dr. Ludwig Wullner 20. Three Twins 21. Huntington Players in Three Weeks 22, 23. Kyrle Bellew 24. Victor Moore in The Talk of New York 25. Huntington Players in Three weeks 26-29.

HAMMOND.—TOWLES' OPERA HOUSE (G. L. Mauderback, res. mgr.): Honeymoon Trail 9, with B. Baker; very good co.; large business. Moulin Rouge Girls 13; good house. George Parsons and Sallie Fischer in The Goddess of Liberty 17; very good co., to S. R. O. house. Cushman's Musical Comedy co. 20-23. Girl Question 24. Montana 26. Miss Petticoats 29. Just a Woman's Way 30. Coming in February, Time, the Place and the Girl, Granstark, and The Golden Girl.

MADISON.—OPERA HOUSE (E. J. Matthews): Blue Mouse 10 pleased big house. Powell and Cohan's Musical Comedy co. 13-15 pleased good business. Plays: Yankee Doodle Boy, My Queen in Calico, Cupid and the Prizefighter, The Man from Kalamazoo. Girl from Rector's 17 pleased biggest house of season; S. R. O. Keith Stock co. 24-29. Billy the Kid Feb. 2. White Squaw 17.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton): The Man of the Hour 15, and matinee, pleased good houses. The Belle of Richmond 16; did good business both matinee and night. The Climax 17, 18, and matinee, pleased very fair houses; deserved better. Grace George 19 in A Woman's Way. The Three Twins 21, 22.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Rose Stahl in The Chorus Lady 5 played to S. R. O. and pleased; Miss Stahl responded to curtain call and entertained the large audience with a clever little talk. Strut and Fret Dramatic Club of Indiana University (local) 19. The Girl from Rector's 20. The Climax 22. Harvers Stock co. 24-29.

ANDERSON.—OPERA HOUSE (J. E. Hennings): Yorke and Adams in In Africa 13 pleased well filled house. Three Twins 15, matinee and night, gave excellent satisfaction to S. R. O. Rose Stahl in The Chorus Lady 17 pleased a big house; one of the best of this season.

RICHMOND.—GENNETT (H. G. Sommers): The Girl from Rector's 10; only fair, to small house. The Clansman 11 pleased big house. Rose Stahl in The Chorus Lady 12; excellent co. and full house. The Three Twins 13 delighted large audience.——MURRAY (O. G. Murray): The Blue Mouse 11 pleased big house.

LOGANSPORT.—THEATRE NELSON (Fred Smyth): Rose Stahl in The Chorus Lady 21. A Stubborn Cinderella 22.——ITEM: Mr. Smyth assumed the management of the house 17 and he says he is glad to get back to town again, after being on the road for a few months.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Latimore and Leigh co. closed a successful week 15. Fred Mace in The Winning Miss 14 drew large house. The Toymaker's Dream 16 drew a fair house. A Stubborn Cinderella 23. Montana 25.

PRINCETON.—KIDD (George P. Kidd): The Whitney Comedy co. 17-19; fair, good house each night. Honeymoon Trail 20; good; fair house. Man of the Hour 21; appreciated; good house. Mr. Hopkinson 27. George Sidney Feb. 7.

MUNCIE.—OPERA HOUSE (H. R. Wysor): The Winning Miss 11; good performance and fair house. The Honeymoon Trail 13; fine performance and house. The Chorus Lady (Rose Stahl) 15; delighted a full house.

FRANKFORT.—BLINN (Langebrake and Hufford): Guy Stock co. 13-15; pleased capacity. Stubborn Cinderella 20. The Wolf 22. The Girl from Rector's 24. The Climax 31. The Thief Feb. 4. The Keith Stock 7-12.

LAFAYETTE.—DRYFUS (Cary P. Lang): Grace George in a Woman's Way pleased large audience 17. Girl from Rector's 21. Chorus Lady 22. Herbert L. Flint 24.——VICTORIA (James E. Erwin): The Norwoods 17-22.

ANGOLA.—CROXTON OPERA HOUSE (B. E. Willis): Lyman Howe's moving pictures 12; good, to good business. Pinafore (local) 18, 19. Wallace Bruce Amsbury (lecture) 20. Quincy Adams Sawyer 25.

WABASH.—EAGLES' (C. A. Holden): Wayne Adams' Travels 10-14; fairly satisfied; mediocre business. Lyman Howe's moving pictures 15; excellent attraction; fair business.

NOBLESVILLE.—GRAND (L. Wild): Johnson-Ketchell pictures, to crowded houses, 1, 18.

ILLINOIS.

SPRINGFIELD.—CHATTERTON (F. C. Houck, res. mgr.): Mr. Hopkinson 16, 17; good co. and fair business. St. Louis Symphony Orchestra 20. The Waltz Girl, by local lodge of Elks, 24-26.——MAJESTIC (C. H. Rumsey, res. mgr.): The Candy Kid 9-12; pleased good business. Grace George in A Woman's Way 13; excellent performance to packed house. Norman Hackett in Classmates 14, 15; good co. and business. Strongheart 16-19; delighted large audience. Pierre of the Plains 20-22. Queen of the Outlaws' Camp 23, 24. Louis Mann in The Man Who Stood Still 25. Kyrle Bellew in The Builder of Bridges 26. In Old Kentucky 27-29.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Grace George in A Woman's Way 13; one of best plays ever at house; sold solid. The Candy Kid 13-15 drew well; excellent. Pierre of the Plains 16-19; strong production; fine co.; business good. Strongheart 20-22. In Old Kentucky 23-26. Kyrle Bellew in The Builder of Bridges 27.——ITEM: Oscar W. Miller, former vice-president of Al Fresco Park, who has been in New York city the past few months, is back in Peoria again.

JACKSONVILLE.—OPERA HOUSE (L. P. Anderson): Paid in Full 10. Eddie Foy in Mr. Hamlet of Broadway 13 to large audience. William Owen in Merchant of Venice 14. As You Like It 15 (matinee), Othello (night) 15; good co. and large well pleased houses. St. Louis Symphony Orchestra 21; fine attraction to big house. The Other Girl Set 22; fair performance to poor house.——ITEM: House will undergo some interior decorating and will be dark for about one week.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): Norman Hackett in Classmates 12; good co. and well pleased house. Grace George in A Woman's Way 14; excellent co. and played to a crowded house. Montana 15 played to a good crowd; matinee in afternoon well attended. Honeymoon Trail 17. Broadway Burlesquers 18. Man on the Box 21.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Talk of the Town 15, matinee and night; to fair business. In Montana 16; two performances; good co.; to excellent business. The Kissing Girl 17 (advance sales indicate capacity business). The Gay Morning Glories 18 (return date). The Witching Hour 21. The Stepson 24. De Wolf Hopper in A Matinee Idol 25.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Eddie Foy 14; excellent co.; one of the largest houses of the season and well pleased audience. Strongheart 15; matinee omitted; night performance to good business and satisfaction. Latimore and Leigh co. 16; matinee and evening; to good business. Paid in Full 17; well pleased house. The Only Law 21. De Wolf Hopper 23. Gingerbread Man 24.

DECATUR.—POWERS GRAND OPERA HOUSE (Thomas Ronan): Norman Hackett in Classmates drew the usual good house 13. Montana 14; to fair house. Grace George in A Woman's Way 15; to full house; pleased well. William Owen and co. in repertoire; Othello 17, Merchant of Venice matinee 18, and As You Like It 18. The Man on the Box 19.

ROCKFORD.—GRAND (George C. Sackett): Grace Hayward co. opened for an indefinite season Dec. 25, presenting The Great Question to crowded house. Eddie Foy in Mr. Hamlet of Broadway 4 to a capacity house. Grace Hayward co. in When Knighthood Was in Flower 5, 6; good business.

MATTOON.—MAJESTIC (Joe Koughter): Renfrow's Pathfinders in repertoire 10-15; pleased fair business.——ITEM: Joe Koughter, late manager of Opera House at Gary, Ind., has succeeded W. M. Brown as manager here and patrons are delighted with the improved conditions.

GALESBURG.—AUDITORIUM (F. B. Powelson): Corinne Snell in The Only Law 10; pleased good house. Othello 12; fair business; pleased. The Talk of the Town 20. Paid in Full 21. Just a Woman's Way 22. The Matinee Idol 24.

DANVILLE.—OPERA HOUSE (D. L. F. Wasson): Eddie Foy 13; good business and excellent performance. The Flirt 17-22. Rix (local) 25. Minstrels (local) 31. Granstark Feb. 9. Harvey Stock 14-19. Gay Morning Glories 16.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster): Harcourt Comedy co. 10-15; good co.; packed house. Plays: A Fight for a Million, In the Klondyke, Sherlock Holmes, Esmeralda, My Irish Colleen, The Gambler's Wife. Paid in Full 20. Talk of the Town 21. Harcourt Comedy co. 24-29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): The Merrie Glee Burlesque co. did big business 15. The Wolf 16; drew large house. The Witching Hour 19. The Man Who Stood Still 23. The Fourth Estate 28.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): The Witching Hour, with Howard Gould, 18; more than pleased a fair house; excellent co. Lecture coure 21. The Girl Question 29.

STERLING.—ACADEMY (W. F. Lipp): Vogel's Minstrels 11; best of satisfaction, to good business. Gay Morning Glories 13; pleased full house. Polly of the Circus 21. The Stepson 27. The Girl Question 28.

MORRISON.—AUDITORIUM (A. R. Lewis): Vogel's Minstrels 12; very good co. and business. The Passing Show 22. Adrian M. Newens (lecture) 31.

EAST ST. LOUIS.—BROADWAY (J. P. Sorrett): Gentleman from Mississippi 16. The Fatal Wedding 17-21. Vogel's Minstrels 22. Moulin Rouge Girls 24, 25. St. Elmo 27-29.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe): Choral Society 20; good; large attendance. Latimore and Leigh Stock co. 24-29.

STREATOR.—PLUMB OPERA HOUSE (J. S. Williams): A Wise Member 12; poor performance; bad business. Louis Mann 24.

ELGIN.—OPERA HOUSE (F. W. Jencks): The Witching Hour 22.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): George Primrose's All Star Minstrels 10; was greeted by a S. R. O. house; Primrose and West are old time Boise favorites; George is a stayer, dances as frisky as twenty years ago; he and his manager were met by many old time friends and said it seemed like getting home once more. Land of Nod 19, 20. Wildfire 25. As the Sun Went Down 26. Beverly Feb. 3. Top o' th' World 9, 10. House of a Thousand Candles 23.—TURNER: Re-opened 10 with entire new stock co., George L. West manager; St. Elmo past week; to good business. The Lieutenant next week.—ORPHEUM (Joe Speigle): In high class vaudeville business and performance good.—BOZ, LYRIC, SHOE STRING and OAKS all doing good business considering the unusually inclement weather.—ITEM: I send twenty-four hours ahead because of snow blockade.

IOWA.

MARSHALLTOWN.—NEW ODEON (Busby Bros.): The Nickerson Brothers Stock co. 9-16; fair co. and business; plays: As Told on the Campus, Convict No. 4993, The Minister's Son, St. Elmo, Oh You Kid, Anita, the Dancing Girl, 16; Leona Stater in lead pleased a good house. Du Barry 17; Claire Page and a good co. played to small house. Henry Woodruff in The Prince of To-night 20. De Wolf Hopper in A Matinee Idol 21. St. Elmo 23. The Only Law 28.—ITEMS: The local management has installed a new asbestos curtain.—Following the death of William Foster, owner of the Grand and Foster theatres at Des Moines, Foster's Theatre will be abandoned and the Grand, which has been used for popular price attractions, will have the better attractions on the Orpheum and Havlin Circuit and Klaw and Erlanger productions.—The ordinance prohibiting the operation of theatres on Sunday in Cedar Rapids has been practically passed on by the Council against the theatres.—In the Sunday theatre question in Des Moines the theatrical managers seem to be ahead at present.—The directors of the Chamberlain-Harrington Circuit meet in Burlington.—Miss F. Wilson, a well known Iowa girl, and daughter of the Secretary of Agriculture, returned to the West for a six weeks' tour of the coast.—William Owen spent a busy day in Iowa City 5. He presented As You Like It and The Merchant of Venice at the theatre and delivered one address before the students of the University of Iowa and one before the High School pupils. He was successful in all these undertakings.

DAVENPORT.—BURTIS' OPERA HOUSE (Chamberlin, Kindt and Co.): The Witching Hour 13; good satisfaction and attendance. Dark 14-15. John W. Vogel's Minstrels 16; fair co. and business. Dark 17. Jack Bessy Stock co. 23-29. Just a Woman's Way 30.—GRAND OPERA HOUSE (D. L. Hughes): Dark 12-15. Henry Woodruff in The Prince of To-night 16; delighted a good house. Corinne Snell in The Only Law 17; pleased a fair audience. Harmonie Chorus Concert 18. A Russian Honeymoon (local) 19. Graustark 21. The Gingerbread Man 28. Kyrle Bellew 29. Robert Edeson 31. The Third Degree Feb. 4, 5.—PRINCESS (Chamberlin, Kindt and Co.): The Princess Stock co. 17-22 in The Girl from Out Yonder.—ELITE (Charles Herkell): Elite Stock co. 17-22 in The Young Wife.

BURLINGTON.—OPERA HOUSE (Chamberlain-Harrington Co.): De Wolf Hopper in A Matinee Idol 12; played to standing room only; largest business at that scale of prices for some time, and he made a hit; Harriet Burt's dancing was bewitching and went big with the audience; George Mack, the diminutive comedian, went big. The Only Way 19. Rentfrow Comedy co. 24-29. They Loved a Lassie Feb. 1. Man on the Box 2. Elks' Local Minstrels 3, 4. Paid in Full 5. Norman Hackett in Classmates 7. Three Twins 9.

CLINTON.—THEATRE (C. E. Dizon): The Only Law 11; fine performance; fair business against inclement weather. Vogel's Minstrels 14; to good business. Brewster's Millions 15; pleased a full house. Graustark 19; good business. Gertrude Perry was an attractive Yetive. De Wolf Hopper co. in A Matinee Idol 22. The Gingerbread Man 30. The Climax Feb. 1. The Soul Kiss 2. Third Degree 3. They Loved a Lassie 7.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Ingel): The Girl That's All the Candy, presented by French and Garfield, Dec. 7; pleased good business. Ernest Ray O'Neal 8. The Fase-Garrell Amusement co. presented The Girl of Eagle Ranch and Her Double Life 9, 4; to fair business. Papa's Boy 18; fair business and good performance. —ITEM: Durban Van Alstein, local, joined French and Garfield co. while here.

FORT DODGE.—ARMORY (William P. Denner): Black Crook, Jr., co. 11; drew good house; performance fair. Red Men's Circus 12-15 (local); filled house.—ITEMS: Box office receipts of Black Crook, Jr., co. were attached 11 by three chorus girls of the co.—The sum of $66 for back salary was turned over to them and they returned to Chicago.—Manager Denner has succeeded in booking a number of K. and E. attractions.

MASON CITY.—WILSON THEATRE (Arthur Heffner): Henry Woodruff in A Prince of To-night 12; fine co.; pleased full house. The Only Law 18 did not reach here until 9.30 p.m., account snow blockade, and no performance was given. Lion and the Mouse 19. Elmer B. Smith co. 20. St. Elmo 21. The Climax 28. The Third Degree Feb. 1.

DUBUQUE.—GRAND (William L. Bradley): Corinne Snell in The Only Law pleased good house 12. Graustark filled the house 17. The Gingerbread Man 29. The Climax 31. The Soul Kiss Feb. 1.

OTTUMWA.—GRAND (J. F. Jersey): Hickman and Bessey co. 13-15; good business. Boston Belles 17; large audience. Prince of To-night 19; good co.; to packed house.

SPENCER.—OPERA HOUSE (Franklin Floete): M. G. M. Lecture Course, Chicago Glee Club, 19; advance sale good.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling): A Girl at the Helm 10. Three Twins 21. Paid in Full 22. Girl from U. S. A. 24.—AUDITORIUM (J. A. Wolfe): Wolfe Stock co. in St. Elmo 10-15; this was their second week in this play to large houses. Zaza 17-21.—ORPHEUM: Lewis and Lake Musical Comedy co. in An Egyptian Princess 17-22. This co. will be here indefinitely.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham): Tim Murphy 16 in Cupid and the Dollar proved the most enjoyable offering of the season. Mr. Murphy made the usual curtain talk and business was fair. Billy Allen Comedy co. 17-31 in semi-weekly change to big business.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): Paid in Full had fair house and gave good performance 11. The Gingerbread Man had two good houses 15. The Girl of the U. S. A. Feb. 3. Vogel Minstrels 12. Porter White 19. Brewster's Millions 21.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell): Tim Murphy 12; large house; well pleased. Paid in Full 13; fair house; good co. The Girl from the U. S. A. 6. Robert Edeson 10. Third Degree 11. Brewster's Millions 18. Isle of Spice 22.

INDEPENDENCE.—BELDORF (Charles F. Doran): Victor Moore in Talk of New York canceled. The Traveling Salesman 15; good co.; excellent performance; large house; pleased audience. St. Elmo 29.

SALINA.—OPERA HOUSE (W. P. Pieres): The Girls of U. S. A. 14 failed to please, Big Jim 18.—CONVENTION HALL (J. A. Kimball): The Girl at the Helm 20. Paid in Full 24. Norman Hackett in Classmates 26.

HUTCHINSON.—HOME (W. A. Loe): The Lion and the Mouse 14; fine co., to good business. Two Merry Tramps, matinee and night, 15; fair co. and good business.

COLBY.—OPERA HOUSE (I. W. Crumley): The Girl from U. S. A. (Central) 10; poor performance; business very good. Faust 20.

OTTAWA.—BOHRBAUGH (S. R. Hubbard): Lecture 14. Smart Set 22. Paid in Full 27. John Vogel's Minstrels Feb. 10.

KENTUCKY.

HENDERSON.—PARK (J. Dee Collins): Morris Stock co. 10-15; poor performances to good business. Climax 20; good advance sale. East Lynne 22. Three Twins 25. The Newlyweds and Their Baby Feb. 2. Strongheart 4. Blind Organist 5. Ma's New Husband 7. Elks' Minstrels (local) 8.—ITEM: Morris Stock co. closed here.

LEXINGTON.—OPERA HOUSE (Charles Scott): Checkers 13; fair business; good performance. Graustark 15; light business.—AUDITORIUM (J. M. Perkins): Madame Nazimova 12 in A Doll's House; largest house of season. Madame Nazimova made decided hit.

FRANKFORT.—CAPITOL (J. M. Perkins): Graustark 12 pleased a good house. Madame Nazimova in A Doll's House 13; largest business of the season; splendid co.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Graustark 11 to packed house; good satisfaction.

MAYSVILLE.—WASHINGTON OPERA HOUSE (T. M. Russell, bus. mgr.): Graustark 13; delighted a big audience. Checkers 15; greatly pleased a full house.

LOUISIANA.

KENTWOOD.—ATHERTON (F. D. Woolver): Cow Puncher Dec. 21; good co. and business. Tempest and Sunshine 4; fair co. and business. St. Elmo 12; excellent co.; packed house; Catherine Raynore, as Edna Earle, especially good. Coburn's Minstrels 14; excellent co.; packed house. Concerts by Weber's Orchestra Saturday nights; pleasing feature of theatre management. Vaudeville and pictures 17-19. The Honolulu Students Feb. 12.

NATCHITOCHES.—OLYMPIC (G. J. Harvey): W. B. Patton in The Blockhead 10; first-class co.; fair house; deserved better; audience well pleased; Mr. Patton was specially pleasing, and Macauley and Patton, proprietors, and Stout, manager, were specially courteous and on this, their first visit, made many friends, who will remember them if they return. Coburn's Minstrels 24. Buster Brown Feb. 6.

LAFAYETTE.—JEFFERSON (C. M. Parkerson): The Climax 16; claimed by all to be the best ever played here; full house. A Woman of Mystery canceled. John Griffith canceled. Colburn's Minstrels 20. W. B. Patton 30.

NEW IBERIA.—ELKS (J. Schorff): Bentam and Wallace's Lady Minstrels 5. St. Elmo 7. Flower of the Ranch 9. Climax 11. Girl Question 15. Red Mill 16.

CROWLEY.—OPERA HOUSE (D. E. Lyons): The Climax 13; excellent co. to good business. Moving pictures and vaudeville the balance of week to good business.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Clara Turner closed week 15 and presented to good and pleased audiences A Merry Widow's Romance, A Pair of Twins, Why Men Tempt Women, Madame Du Barry, A Modern Lady Godiva, A Thief in the House, Oh You Kid, The Days of '61, Leine of the Circus and The Unfortunate; co. and performances good. John Drew 17 in Inconstant George; supported by an excellent co.; pleasantly entertained an audience that filled every seat in the house. Phil Ott's Comedians opened 18; for remainder of week to full house in The Man and The Mummy. Quincy Adams Sawyer Feb. 7. A Gentleman from Mississippi 10-12. Cohan and Harris' Minstrels 14. Myrkle-Harder co. 15-19.

LEWISTON.—EMPIRE (J. F. O'Brien): John Drew in Inconstant George 18; excellent co.; large audience. Needless to say, Drew as George was admirable, but disappointed in not seeing Mary Boland in the role of Michelin, though Louise Drew highly surprised and delighted with the artistic playing of this interesting part. Le Testament de Cesar Girodot 20; well presented to S. R. O. by local musical and literary club. Dark 21, 22. Leigh DeLacy 24-29.

BELFAST.—OPERA HOUSE (W. J. Clifford): Professor Charles Zeublin, of Harvard College, lectured on The Fellowship of the Common Life 14. This literary treat was the second in the course under auspices of the Improvement Society and was enjoyed by a goodly number. Concert, cake walk and dance 12, by local talent, was well attended and enthusiastically received. Iolanthe 19, 20 (local) was beautifully staged and delighted full houses both nights.

BRUNSWICK.—TOWN HALL (H. J. Given): Katherine Jewell Everts 13; excellent, to large house. St. John's Band and Concert co. 17; excellent, to S. R. O. Bowdoin Minstrels 22.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Phil Ott and His Comedians 27-29.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): Al. G. Field's Minstrels 11; greeted by the usual crowded house and well pleased. Vaudeville Stock co. 12-15; big houses and pleased. Charles K. Champlin Stock co. 17-22 opened in The Powers That Be to S. R. O. and pleased. Other plays: The Creole's Atonement, Royal Mounted, The Lamb and the Brute, Charity Ball, Across the Atlantic, Her Fatal Marriage, The Panther, and An Old Sweetheart of Mine. Specialties with Champlin Stock co. very fine. John B. Wills Musical Comedy co. 24-29.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Wills Musical Comedy co. 17-22; opened with In Gay Atlantic City; to capacity; other plays: Sweet Sixteen, Two Old Cronies, The Girl from Brighton, Two Merry Widowers, The Chorus Girl; to fair business. Elks' Minstrels 25. In the Bishop's Carriage 29.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): A Gentleman from Mississippi 13-15 (matinee 15); Osborne Searle, James Lackaye, J. P. Winter, Beverly West and Olive Harper; James Lackaye, as Senator Langdon, was all that could be desired and gave a splendid portrayal of the character; Osborne Searle scored a great success as Bud Haines; Fletcher Harvey and J. P. Winter played their parts in a manner to call forth much commendation; Edwin A. Sparks was very conventional as the Senator's son; Olive Harper, as Mrs. Spangler, gave a very breezy and delightful impersonation of the widow; gifted with a fine stage presence and wearing gowns of the latest creations, she was a delight to the ear and eye; much of the success of the performance was due to the excellence of her acting; Beverly West, as Hope Langdon, was charming in a well played role; Virginia Pearson and Adelaide Wise deserve mention; the comedy is bright and very entertaining and was one of the good things of the season; well staged and gave the best of satisfaction, to excellent attendance. Concert 16 (matinee). Vaudeville and pictures to large attendance. David Kessler's Yiddish Players 18 in A Doll's House, with Madame Kaminsky as Nora, and a fair co., including K. Juveller; pleased good attendance. The Girl from Rector's 22. Concert 23. The Time, the Place and the Girl 26. The Circus Man 27-29.—ITEMS: E. L. Winchester, of Redford and Winchester, entertained several of his friends from this city at dinner at Hotel Newman, Providence, R. I., 15.—Francis Storey, of this city, is a member of Laskey's Imperial Musicians, now playing in vaudeville.—Thomas H. Burrell, of this city, has been again elected secretary of the National Bill Posters' Association for the third year, being the only one who has held the office so long.—Olive Harper, who plays the part of Mrs. Spangler, a society woman, in A Gentleman from Mississippi, is living on the stage the life she lived for several seasons in Washington. She is a native of that city and has always been more or less prominent in official and social life at the capital. During the engagement in this city she was the guest of friends and was the magnet at several informal parties.—Frank Barry, business manager of The Girl from Rector's, was in town for a few days last week.—Osborne Searle will be seen in a new production next season in a part suited to his well known ability.—John Malone, of the Fifty Miles from Boston co., arrived home 16, the co. having closed its season.—A Gentleman from Mississippi (Eastern co.) will close its season 22. W. F. GEE.

WORCESTER.—WORCESTER (J. F. Burke): A. F. Nall's The Drummer Boy of Shiloh 10-15 was very well presented by the best local talent to packed houses, for the benefit of Post 10, G. A. R. Maclyn Arbuckle in The Circus Man 17-19; excellent co.; good business. Jacob P. Adler in The Wildman 20. John Drew in Inconstant George 22. Frank Keenan in The Heights 24, 25. Quincy Adams Sawyer 26. W. F. Minstrels 31. Israel Feb. 2.—FRANKLIN SQUARE (Joseph A. Mack): Go-Wan-Go Mohawk in The Indian Mail Carrier 17-22, pleased good business. The Gambler of the West 24-29.—ITEMS: A benefit concert was given in Poli's Theatre 16, in aid of the family of Fireman W. C. Kirk, who was killed at a fire recently; excellent performance to capacity house. Mr. Poli gave the use of the theatre.—Commander R. E. Peary gave a most interesting lecture on The Discovery of the North Pole in Mechanics Hall 18 to large audience.—The Mack Amusement Co. opened a new theatre in this city 20, featuring moving and talking pictures and vaudeville. It cost $10,000 and has a seating capacity of 700. It is called the New Bijou, with Dave Manley manager.

BROCKTON.—CITY (W. B. Cross): The Johnson-Ketchel pictures (return) 14, 15 to light business. A Gentleman from Mississippi 17-19, three nights and matinee, pleased good houses. James Lackaye in the title-role did excellent work and was well supported. Osborne Searle, Fletcher Harvey, Olive Harper, Virginia Pearson, and Beverly West deserve mention for good work. Brockton Choral Society 28.—ITEM: The Belmont Amusement Co. has sold the lease and contents of the Orpheum Theatre to John L. Owens, of this city, manager of Sheedy's Theatre, and the house will open under the new management 31.

HAVERHILL.—ACADEMY (F. L. Munsey): Metropolitan Opera Quartette 12; composed of Misses Lucy Marsh and Flora Hardie, Messrs. Theodore Martin and George Fleming; gave a fine concert, to big returns. Lyman Howe's Travel Festival 13; good; to fair business. Yiddish Players in A Doll's House 15; poor; to good business. R. L. Knowles' Travalogh (matinee) 20 and (evening) 23. Princess of India (local) 24, 25. Maurice, the Woodcutter (local) 27.

GLOUCESTER.—UNION HILL (Lothrop and Tuiman): Myrkle-Harder Stock co. 17-22; opened in That Gal o' Howard's; good houses; all week: Girl Out Yonder, One Girl in a Thousand, The Shoemaker, Missouri Girl, Child of the Regiment, and The Burglar and the Lady will follow. Richard Jose in Silver Threads 27. Phil Ott's Comedians Feb. 14.

NORTHAMPTON.—ACADEMY (B. L. Potter): Sothern and Marlowe in Romeo and Juliet 19; excellent; to capacity. Yale Dramatic Association 21. The Blue Mouse 22. The Phil Mabey Stock co. 24-29. Adamowski Trio Feb. 2. Dustin Farnum 4.

LAWRENCE.—OPERA HOUSE (John B. Oldfield, res. mgr.): The Girl from Rector's 14; big house. Johnson-Ketchel pictures 15; good house. Yiddish Dramatic co. in A Doll's House 17 drew fairly. Vaudeville and pictures 20-22. Isle of Spice (local) 27, 28.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Lyman H. Howe's moving pictures 17; good business. Girl from Rector's 19. John Drew in Inconstant George 21. The Gentleman from Mississippi canceled.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Bennett-Moulton co. in The Cowboy's Romance 17 pleased capacity. The College Girl 18. When the Bell Tolls 19. Moving pictures and vaudeville 20.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Orpheum Stock co. 9-15 played to best week of houses this season; Sunday night it is estimated that 600 were turned away. The co. played the following in a high class manner: Parish Priest, Garrison Girl, Quaker Tragedy, matinee and night; Sign of the Four, Soldier of the Empire, Mouth of the Cannon, and Miss Temple's Telegram. Ketchell-Johnson fight pictures 23. Olivet Glee Club 25. Girl from Rector's 31.

GRAND RAPIDS.—POWERS (Mrs. Billman): The Old Homestead 20. Miss Patsy 24-26. The Kissing Girl 29, 30.—GARRICK (Frank Rose): The Blue Mouse 13-15; very pleasing, to good business. Dark 16-22. Future bookings not certain.—MAJESTIC (Orin Stair): 'Way Down East 13-15 pleased very large business. Uncle Dave Holcomb 16-19; fair, to fair business. Thurston 20-22. McFadden's Flats 23-26.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson): Walter Beckes and The College Singing Girls gave good performance before a crowded house 14. The Texas Cattle King 22, matinee and night. Dr. Monroe Markley lectures 26. The Wolf Feb. 1. Governor W. R. Hoch 4. Lyman Howe's pictures 9. A Girl of the Mountains 10.

KALAMAZOO.—ACADEMY (B. H. Bush): The Wolf 13; pleased good house. The Blue Mouse 17; delighted. Wilton Lackaye in The Battle 21. Orpheum Stock co. 24-29.—FULLER THEATRE (C. H. McGurrin): The Goddess of Liberty 17; very fine production; to large audience. Robert Edeson in A Man's a Man 22. The Kissing Girl 26.

BATTLE CREEK.—POST (E. R. Smith): Ryde's Theatre Party 17-22; two performances daily; giving St. Elmo, A Scrap of Paper, Never Too Late to Mend, Angie, the Country Girl; The Meddler, A Gilded Fool, The Texan, Still Waters Run Deep, and Chimmie Fadden; fair houses; pleased.

BIG RAPIDS.—COLONIAL (Bartlett Dox): A Knight for a Day 13 canceled 8 P. M. to largest advance sale of the season; the co. snow bound at White Cloud fourteen hours. The Wolf 15; received by a large and appreciative audience. National Stock co. 17-22.

ANN ARBOR.—WHITNEY (A. C. Abbot): Cohan and Harris' Minstrels 12 pleased big house. Beverly of Graustark 13; good co. and business. Old Homestead 18. Robert Edeson 20. The Goddess of Liberty 22. Stubborn Cinderella 25.

TRAVERSE CITY.—STEINBERG'S GRAND (George B. Challis): A Knight for a Day 11; good co., with a fine offering to good business. The Wolf 19.—CITY OPERA HOUSE (T. C. Wilhelm): Dark.

ESCANABA.—OPERA HOUSE (P. M. Peterson): The Winning Miss 20. The Fox 29. Urbano's Band Feb. 7.—BEN'S THEATRE (Ben Balinsky): The Carl W. Cook Stock co. closed 16, after pleasing good business.

JACKSON.—ATHENAEUM (H. J. Porter): Cohan and Harris' Minstrels 11; pleased appreciative house. The Goddess of Liberty 20. A Man's a Man 21.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hanly): Beverly of Graustark 14; good co.; excellent satisfaction, to good house. Hyde Theatre Party 24-29.

HILLSDALE.—UNDERWOOD OPERA HOUSE (N. H. Widger): Uncle David Holcomb 14; very good; poor business. Cattle King 24. The Girl from Berlin Feb. 4.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): The Art of Life, presented by Donald Robertson, 12; good entertainment; fair business. Fourth of the Lecture Course, Dr. Thomas Green, 13; very entertaining. The Texas Ranger 15; good co. and business. North Brothers opened a week's engagement 17-22 with Golden Ranch Round Up to S. R. O.; one of the best repertoire cos. ever here. North Brothers co. in Love with Her Husband 18, Diamond King 19, Sapho 20, Across the Great Divide 21, Girl and the Outlaw 22. The Third Degree 24.

WINONA.—OPERA HOUSE (O. F. Burlingame): St. Olaf Concert Band 10; good house. The Thief 11 pleased a fine audience. The Prince of To-night 13 to a packed house; fair. St. Elmo 16 pleased a large audience. The Lion and the Mouse 17. The Third Degree 20. North Brothers' Stock co. 23-30.

ROCHESTER.—METROPOLITAN (L. R. Lether): St. Elmo 12 to good house. The Lion and the Mouse 18 to excellent business; fine co. The Texas Ranger 19. The Third Degree 22.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): The Merry Widow 22. Polly of the Circus 24. The Man of the Hour 29.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson): Polly of the Circus 17; best attraction and house here this season; every seat sold. The Merry Widow 24.

ALBERT LEA.—BROADWAY (F. H. Mallery): The Prince of To-night 11; good co. to packed house. Morgan Stock co. 16-23. The Climax 27.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Tempest and Sunshine 10; fair co. and business. The Red Mill 14;

good co.; light house. The Cat and the Fiddle 31. Grace Van Studdiford 22 in The Golden Butterfly. Lillian Russell 24 in The First Night. Banda Mexicana co. 26. The Girl from Rector's 27. The Girl of the Golden West Feb. 4. A Knight for a Day 9.

BILOXI.—DUKATES' (Fred Abbey): Vaudette Stock co. 10-15.—ITEMS: A minstrel benefit for local hospital 12. Among those who took part were: Professor William Koist, Mercedes Alvin, Messrs. Knox, Alenbolt, Miller and Bolton, Hunt, Kelly, Schaffee and Willard, and the Misses Fayord, Schaffer, Calliavet, Dasport, Martina.

JACKSON.—CENTURY (S. C. Marshall): Paul Gilmore 11 in The Candidate, to light house. Tempest and Sunshine, matinee and night, St. Elmo 15 (return); fair business. The Isle of Spice 18. The Cat and the Fiddle 19. Lillian Russell 21. House of a Thousand Candles 24. Grace Van Studdiford 27. Banda Mexicana 28. The Girl from Rector's 31.

MERIDIAN.—OPERA HOUSE (W. E. Jones): Paul Gilmore in The Candidate 13; poor, to small business. The Girl of the Golden West 14; excellent co.; good business. The Cat and the Fiddle 17. Isle of Spice 18. St. Elmo 19. Grace Van Studdiford in The Golden Butterfly 22.

COLUMBUS.—THEATRE (James W. Newby): The Man of the Hour 12 to nice business; excellent performance. Paul Gilmore in The Candidate 13; poor performance; nice audiences.

GREENVILLE.—GRAND (W. Isemberg): W. F. Mann's co. in Tempest and Sunshine 18, matinee and night; fair houses. Dark balance of week.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. V. Philley): The William Grew Stock co. put on an excellent presentation, The Invader, 9-15, which pleased good business. The St. Louis Symphony Orchestra 13; gave an excellent programme, which was highly appreciated by a good house. Fritzi Scheff in The Prima Donna 18 to capacity. The Star was attractive as ever and John E. Hazard made a great personal hit in the comedy part. De Wolf Hopper in The Matinee Idol 15, 16; was enthusiastically received by S. R. O. houses at both performances and responded to curtain calls with a witty little talk. Bertha Mills, a St. Joseph young woman, who handled one of the leading parts successfully, received quite an ovation and was presented with a floral offering on the opening night.; the co. was excellent throughout. Open time 16-22. William Grew Stock co. in Mrs. Temple's Telegram. Tim Murphy in Cupid and the Dollar 19.—LYCEUM (C. V. Philley): The Convict's Sweetheart 9-12; good co. and scenic effects; pleased good business. Wine, Woman and Song 13-15; well presented, to good business. S. H. Dudley in The Smart Set 16-19. Sam T. Jack's Extravaganza 20-22.

HANNIBAL.—PARK (J. B. Price): St. Louis Choral Symphony Orchestra 10; excellent; fair house. Paid in Full 11; co. and business good. The Hidden Hand 15 pleased two good audiences. The Latimore and Leigh Stock co. in repertoire 17-22. The Gingerbread Man 25. The Girl at the Helm 27. Lowery and Morgan's Minstrels 29. Graustark 31. Three Twins Feb. 4. The Third Degree 8.

LEXINGTON.—GEYER GRAND (Charles Geyer): The Great John Ganton 12, with Neil MacLeod in the title part, was enjoyed by a fair house. William T. Hays as Browning, Ganton's secretary, was especially good. The rest of the parts were all capably played. St. Louis Symphony Orchestra 14 pleased capacity house. St. Elmo 18. A White Elephant (local Elks) 20, 21.

COLUMBIA.—THEATRE (R. R. Stocks): St. Elmo 11; fair, to fair business. Lowery and Morgan's Minstrels 12 pleased topheavy house. Paid in Full 13; good co. and business. Eddie Foy in Mr. Hamlet of Broadway pleased 8. R. O.

MEXICO.—OPERA HOUSE (A. R. Waterman): The Gingerbread Man 10. Morgan and Lowery Minstrels 24. Molly Bawn 28. The Girl Question 31.—ITEM: Manager A. R. Waterman is dangerously ill with appendicitis.

JEFFERSON CITY.—JEFFERSON (Richard Asel): The Great John Ganton 14 pleased poor house. Neil MacLeod made a decided hit in the same part. Paid in Full 15; good co. and business.

FULTON.—PRATT'S (Gaw and Newland): Union Station (local) 20. Tiger and Lamb 21. Monteville Flowers (lecture) 26. The Girl Question Feb. 1.

BUTLER.—OPERA HOUSE (J. A. Trimble): Scotch Singers of Glasgow pleased good business 14. Karnival of Industry (local) 21.

MONTANA.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois): Blanche Walsh in The Test 11 pleased a good house. Robert Mayward in The Man of the Hour 17. McIntyre and Heath in In Hayti 22.—FAMILY (C. A. Harnois): The Road to 'Frisco 10-15; good business. The Mansion of Aching Hearts 17-22.

BUTTE.—BROADWAY (James K. Heslet): McIntyre and Heath 19. The Man of the Hour 20. Harry Lauder 22. Maude Powell, matinee, 23. District Leader, evening.—FAMILY (G. N. Crawford): The Girl Engineer 20-22. The Lighthouse Robbery 23-29.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): S. H. Dudley in His Honor the Barber 14, 15; good, to good houses. Jeffries-Gotch Vaudeville co. 17. De Wolf Hopper in A Matinee Idol 18.—LYRIC (L. M. Gorman): On Parole 10-15; good, to capacity houses. A Texas Steer 17-22. An Innocent Sinner 24-29.—ITEMS: The engineering department of the University of Nebraska gave a vaudeville performance at the Temple Theatre 12, to good house.—The Lyric and Orpheum sold out completely several performances week of 10-15.—The Oliver was dark all week, except 17, 18, when the offering drew good houses. FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Little Johnny Jones 15; S. R. O.; pleased audience. Brewster's Millions Feb. 4.—ITEM: Following joined Little Johnny Jones co. here: George Morton, to play the title-role; William Keough, to play the Unknown, the part in which he made such a hit last year; Miss Morrison, as the American Girl, and six chorus girls.

NORFOLK.—AUDITORIUM (M. W. Jencks): Graustark 13; excellent co., to fair business.—ITEM: Owing to a railroad wreck, co. did not arrive until after the house was seated. The curtain was raised and the audience treated to the novel sight of "setting up" for the performance. Human Hearts 17. The House of a Thousand Candles 26. The Only Law 27.

FREMONT.—LARSON (W. A. Lowry, local mgr.): The Right of Way 10, to good business. As the Sun Went Down 18.

YORK.—OPERA HOUSE (W. D. Fisher): Dudley's Smart Set 13 pleased good business. Little Johnny Jones 22.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): Myrkle-Harder co. 10-15; more than satisfied big business with One Girl in a Thousand, The Burglar and the Lady, The Girl Out Yonder, Child of the Regiment, That Gal o' Howard's, The Shoemaker, and Missouri Girl. Sherman's moving pictures 22.

PORTSMOUTH.—THEATRE (W. H. Hartford): Dockstader's Minstrels 27.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The Great Divide, under the management of Henry Miller, with Edwin Mordant and Mabel Brownell playing leads, and a capable co. in support, drew an appreciative audience of fair proportions. A Miller attraction is a rare treat in this city, and it is hoped that others will follow. Edwin Mordant handled the role of Stephen Ghent in a capital manner; Mabel Brownell, as Ruth Jordan, was excellent; Virginia Berry made a distinct hit as Polly Jordan; Daniel Pennell, in the character of Philip Jordan, was satisfactory; others of the cast seen to advantage were Allan Laiber, Frank Willard, Fanny Midgeley, W. J. Butler, John Seamen. Stage mountings in keeping with the production. Vaudeville 22, with an attractive bill of like character 27. Al. H. Wilson in Mets in Ireland Feb. 4.—ITEMS: Leon Mayer, manager of The Great Divide co., was a close personal friend of the late Joe Jefferson and for seven years prior to and up to the time of his death acted as his manager.—Dan Carray, of the Carrays, now in vaudeville, is an old circus performer, having been seen in this city a score of years ago.—Excellent business is reported by The Great Divide co., with but two remaining weeks in the East, and thence to Cleveland, Detroit and the far Northwest.—Bart Dennis, of the team of Cameron and Toledo, and a former Mount Holly, N. J., boy, appeared at his home town 20-22; his friends gave him a cordial welcome.—Florris Benjamin (Henry), the comedienne, well known locally, is playing a successful engagement through the East.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: Al. G. Field's Minstrels 15 attracted two big houses and delighted them both with one of the best minstrel shows ever given in the town.

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Thurs. Mat., 2:30.....Don
Thurs. Eve., 8.....Twelfth Night
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By W. Somerset Maugham, author of "Jack Straw," "Lady Frederick," and "Penelope."

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The Inferior Sex

Vaughan Glaser appeared 17 in St. Elmo; a fair audience was present, attracted no doubt by the reputation of the novel. The Great Divide was presented 18 by an excellent co. and attracted a good house. The engagement of Loie Fuller and her Muses 19 was a distinct disappointment to the audience; the orchestra was conspicuous by its absence. The dancing of Irene Sanden, Gertrude Van Axen, and Orchidee was appreciated and applauded. The Love Cure 24. Elsie Janis in The Fair Co-Ed 25. Mrs. Fiske 31.
ALBERT C. D. WILSON.

HOBOKEN.—GAYETY (Sol Kraus, treas.): The Golden Crook Extravaganza co. attracted packed houses 17-22. Billy Arlington as the tramp scored, as did also Frank Bombard in another principal part.
THOMAS J. McALEER.

PATERSON.—LYCEUM (Francis J. Gilbert): On Trial for His Life, with a fair co., 13-15, to good houses, which seemed pleased with the performance. John and Emma Ray, supported by a good co., delighted fine houses 17-19; in fact, the engagement proved a regular laughfest. Henry Miller's capable co. of players presented The Great Divide 20-23 to large and fashionable audiences. Mabel Brownell and Edwin Mordant in the stellar roles made many friends by their careful and capable rendition of these difficult parts. The balance of the co. also did well. Thomas E. Shea 24-29 in repertoire of popular plays.

BAYONNE.—OPERA HOUSE (A. H. Woods): This house remained closed week 17. With the reorganization the Bayonne Stock co. will resume its engagement week 24 by offering Charley's Aunt. The new members of the co. will be Harmon McGregor, who played here last season with the Conness and Edwards Stock co.; Jerome Kennedy, Walter Fredericks, Fred Burt, Ottomie Meyer, Arthur C. Van, and Caroline Locke. The members of the old co. who remain are Clara Knott, Marion Brooks, Lydia Knott, Morris Burr, Edward Van Sloan, and Oscar C. Apfel.

RED BANK.—LYCEUM (Fred Frick): The Great Divide 19 to S. R. O.; fine performance.

BRIDGETON.—CRITERION (Ed. B. Moore): Margaret Stahn in recitals 20.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Frances Starr and her very capable co. of associate players in The Easiest Way 14, 15, played to the largest audiences of the season. This engagement marked the first appearance of Miss Starr as a star in this her native city, and an especially demonstrative reception was accorded her with numerous curtain calls after each act. A most finished and artistic performance was given besides the work of the young star, much praise is due her brilliant support. Joseph Kilgour made a strong impression, as also did Beatrice Morgan in her faithful portrayal of Elfie St. Clair. The Watcher, with Percy Haswell, 20-22. Mischa Elman, violinist, 24. Altamia Orchestra 26. Laurence Irving and Mabel Hackney in The Affinity 27-29.—EMPIRE (James H. Rhodes, res. mgr.): Vanity Fair 13-15, with Billie Ritchie and Rich McAllister, presented an unusually strong bill to packed houses. Irwin's Majesties 17-19; fine performance fully up to the usual high standard of this co. Maida Dahl is still a strong feature. Fay and Hollander also won favor. Dainty Duchess 20-22. Irwin's Big Show 24-26.—GAIETY (H. B. Nichols): Follies of the Day 13-15 scored a positive hit; packing the house to overflowing nightly; the co. included the old favorites: Gertrude Hayes, Larry McCale, Charles Nevins. Morning, Noon and Night 17-19 served to pack the house, and gave general satisfaction. Kentucky Belles 20-22. Cherry Blossoms 24-26.—ITEMS: Frank Knower, for many seasons treasurer of Harmanus Bleecker Hall, has accepted the position of business representative of Harry Webber's A Wise Boy co. for an extended Southern tour.—Tom Dee Tefano, a talented young Albany violinist, left for Chicago 13 to join Marie Dressler co.—Frederic Hoffman will appear in song recital at Odd Fellows' Hall 28. He will be assisted by Signor C. de Maechi, pianist, of the National Grand Opera, Rome.—The receipts for the Frances Starr engagement 14, 15 were enormous, and with but one exception were the largest she ever played to for three performances. Through the efforts of Resident Manager Gordon, David Belasco has arranged for a return date in the near future.
GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Hattie Williams entertained large houses with her delightful comedy, Detective Sparkes, 14, 15, her supporting co. was excellent. The Third Degree, with Helen Ware, played to good business 17-19; Miss Ware won well earned applause by her splendid work; the supporting co. was entirely adequate, while the big scenes of the play won rounds of applause. Cohan and Harris' Minstrels 20; good business; the attraction was lively and up-to-date, and contained everything good in minstrelsy. Mabel Taliaferro in Springtime 21, 22. The Young Turk 27.—BAKER (D. M. Cauffman): Shore Acres 17-22; the Lytell co. made a very creditable presentation of this rural play; the work of Mr. Lytell and his associates were satisfactory and up to the high mark they have established; the scenic effects were excellent.—Cook's (F. G. Parry): Barney Gilmore in Dublin Dan 17-19; entertained good houses; Mr Gilmore won much applause by his excellent work; he has surrounded himself with a co. equal to all demands. Brown of Harvard made over into a musical comedy drew well 20-22; good co. St. Elmo 24-29.—GORDINIER (H. G. Jacobs): Columbia Burlesquers 17-22; the co. contained some very clever comedians, while the singing was above the average; good business for the entire week.
E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): Clara Lipman in Marjory's Mother 13; small house; pleased. Herbert Kelcey and Effie Shannon in The Thief 18; large house; splendid performance. Strong in the support were Edward Mawson, Eleanor Jennings, Leonard Ide, and Arthur Lawrence. Cohan and Harris Minstrels 19; good house; strong performance. George Evans, John King, Earl Benham, Harry Van Fossen, Sam Lee, Vaughn Comfort, Will Oakland, and Alexander and Scott carried off honors. Buster Brown 20. The Servant in the House 22. The Soul Kiss 27. The Traveling Salesman 29.—ITEMS: Henry Taylor has been selected as manager of the opera season at Rorick's Theatre, which will open in May and continue until October. Mr. Taylor was in charge of Rorick's during 1906-1907 and later sang the leading tenor role in Madam Butterfly. Mr. Taylor's selection will give general satisfaction. He was a prime favorite when here previously and he will be enthusiastically welcomed back. Royalty operas will be produced exclusively, with a weekly change of bill, and an unusually strong co. is promised.—Mae Hillman has joined the Park Stock co., Erie.—The Kimira Press Club is preparing for its annual banquet at the Hotel Rathbun shortly after Feb. 1. Many prominent theatrical folk will be bidden as guests.—Morgan Coleman has joined The Girl in the Taxi. J. MAXWELL BEERS.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Eagles' Minstrels were repeated 13, benefit of local hospitals; pleased big business. The Time, the Place and the Girl 17 delighted S. R. O.; Amanda Hendricks as the Girl unusually good. The Blue Mouse 18; excellent, to capacity; Mabel Barrison, Harry Conor, Hall McAllister, Riley Chamberlain, and Robert Cain exceptionally good and with a fine supporting co. delighted a capacity house. The Geisha (local), under direction of W. H. Smith, of New York, and Professor F. W. Seymour, 25, 26. Cohan and Harris' Minstrels 28.—ITEMS: Rehearsals are being held tri-weekly for The Snowball, a three-act farce-comedy, to be presented by the Sacred Heart Dramatic Club Feb. 3.—The lease held by Joe A. Wallace, Oswego, of the Orpheum Theatre in this city, expired 17, and house was immediately leased by H. C. Morton, manager of Lillian Maxwell and co.—The old original Home Minstrels will be produced the latter part of March. Jack Stack, Charles Winslow, and many principals of The Geisha, will appear in them. Rehearsals now being held.

SYRACUSE.—WIETING (John L. Kerr): Hattie Williams in Detective Sparkes 13; amused good sized house. The Thief, with Kelcey and Shannon featured, drew fairly 14, 15. Mabel Taliaferro in Springtime attracted large houses, and presented a beautiful performance 17-19. The Third Degree 20-22. The Yankee Prince 25. Grace La Rue in Molly May 27, 28.—BASTABLE (S. Bastable): Graustark pleased large houses 13-15. Brown of Harvard, with musical interpolations, 17-19; pleasing performance, to good business. Barney Gilmore 20-22. Laurence Irving and Mabel Hackney in The Affinity 24-26.
E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark): Louise Gunning in Marcelle 14; was welcomed by crowded house. For Her Brother's Sake 15, to fair house.—ARMORY (E. M. Hart): The Thief 14; was enthusiastically received. Effie Shannon played the wife with marvelous moving pathos and skill. Herbert Kelsey gave a masterly characterization of the husband. Arthur Lawrence was capital as the detective. Edward Mawson as Largardes, and Leonard Ide as Ferdinand were excellent. Eleanor Jennings was good as Madame Largardes. Clara Lipman 14; under the auspices of the Shrine; pleased good house. Buster Brown 15; drew well. The Servant in the House 21. The Man on the Box 22.

SARATOGA SPRINGS.—BROADWAY (Fred C. Mallery): Buster Brown 13; excellent co. and production to large and delighted audience. The Time, the Place and the Girl 15, though seen here before, was enjoyed as much as ever by a fair sized audience. The Mummy and the Humming Bird 19 proved one of the most meritorious offerings of the season; pleased good house. Howell-Keith co. opened a five-night engagement 17, presenting A Soldier's Vow to a well filled house; co. and production excellent; audience delighted. Lena Rivers 18; large attendance. A Jealous Wife 20. Forget-Me-Not 21. The Girl from Montana 22. The Holy City 24.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Murray and Mackey Stock co. 11-15 closed here. Chicago Stock co. 17-22; business and co. good. Plays: Two Men and That Woman, The Lost Trail, Nell Gwyn, Toll Gate Inn, Clothes, The Missourians, St. Elmo, The Straight Road, Kathleen Mavourneen, and Genesee of the Hills.—LYCEUM (William H. O'Neill): Kentucky Belles 17-19; full houses and good performance; specialties by Joe Opp, Frank Graham and Edith Randall, Harlon and Whitten, La Belle Helene, and George Egan. Morning, Noon and Night 20-22.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Man on the Box 13 pleased. Richard J. Jose in Silver Threads 14; fair co. and business. Clara Lipman in Marjory's Mother 15; good co.; light attendance. German Stock co. 18; entertaining. The Servant in the House 19; excellent co.; fair house. Grace La Rue in Molly May 22. Symphony Concert (local) 24. Lyman Howe's moving pictures 25. Holy City 27. George Cohan in The Yankee Prince 29.

NEWBURGH.—ACADEMY (Fred M. Taylor): Richard J. Jose in Silver Threads 15 to good business; pleasing performance. Helen Grayce co. opened week 17-22 with When We Were Twenty-one to S. R. O. Other plays: In the Palace of the King, Toast of the Town, House of a Thousand Candles, The Marriage of William Ashe, When Knighthood Was in Flower, Secret Orchard, The Devil, Thelma, The Pit, In the Bishop's Carriage; co. good. Moving pictures 24-29 (except 26). Scottish Concert 26.

MIDDLETOWN.—STRATTON (Odell Hathaway): The Servant in the House 20; excellent co.; fair house. The Candy Shop 22; excellent co.; good business. Helen Grayce and co. 24-29. Plays: When We Were Twenty-one, In the Palace of the King, Toast of the Town, The House of a Thousand Candles, The Marriage of William Ashe, When Knighthood Was in Flower, The Secret Orchard, The Devil, Thelma, The Pit, In the Bishop's Carriage.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): The Thief 17; excellent business. Time, Place and Girl 19; good house. Heart of Alaska 22; fair business. U. T. C. 24. Traveling Salesman 25. Molly May 26. Soul Kiss 28. Mummy and Humming Bird 29.—BURTIS AUDITORIUM (J. N. Ross): Blue Mouse 19; well attended.

GLOVERSVILLE.—DARLING (Will E. Gaut): The Time, the Place and the Girl was received by a large audience 14, who laughed merrily at the witty lines. The County Sheriff 15, matinee and night; good patronage. Johnson-Burns fight pictures 19, matinee and night, to capacity. The Mummy and the Humming Bird 20. Lyman Howe's pictures 22.

COHOES.—PROCTOR'S (E. C. Game): Frank Daniels in The Belle of Brittany Feb. 2.—NEW THEATRE (Streeter and Maynard): Will open 31 and will be known as above instead of Remsen Opera House, as first announced. Description of opening events will appear later.—ITEM: People here are hungry for first class attractions and a capacity house is predicted.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): Rockwell's Sunny South 15 pleased good business. Chauncey Keiffer Stock co. 17-22 in The Young Wife, East Lynne, Pretty Peggy, Russian Spy, Molly Bawn, Dr. Jekyll and Mr. Hyde; good, to S. R. O all week. Paid in Full 26 canceled. Uncle Tom's Cabin 28. Last Dollar Feb. 1.

KINGSTON.—OPERA HOUSE (C. V. Dubois): H. W. Taylor Stock co. opened 17-22 to S. R. O. with Reaping the Harvest and pleased. Other plays: Carmen, Farm to Factory, Falsely Accused, Avenger, and Ten Nights in a Barroom. Holy City 26. Colonial Minstrels (benefit Sewing Circle; local) Feb. 29, 30.

GLENS FALLS.—EMPIRE (J. A. Holden): Chicago Stock co. 10-15 closed a successful week of business, giving entire satisfaction. Plays last part of week: Nell Gwyn, The Straight Road, and Kathleen Mavourneen. Howell-Keith Stock co. 24-29.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles McDonald): Emma Bunting Stock co. 24-29 to good houses in Pretty Miss Nobody.—MOHAWK (Charles Taylor): Fred Irwin's Majestics 19-22; good. Columbia Burlesquers 24-27; business good.

DANSVILLE.—OPERA HOUSE (L. H. Heckman): E. R. Weeks, humorist, 11; good entertainment to poor business. Buster Brown 17; splendid performance to fine business. Sterling Jubilee Quartette 22.

CORTLAND.—NEW THEATRE (L. M. Dillon): The Third Degree 10; excellent co. and business. Paid in Full 14; excellent satisfaction to full house. Choral Club Concert 17 (local). Pictures and vaudeville 18-22. The Traveling Salesman 26.

OSWEGO.—RICHARDSON (Frank E. Foster): Holy City 14; fair co. to light business. Stetson's U. T. C. 20 (matinee and night). Mummy and Humming Bird 24. Cohan and Harris Minstrels 29.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer): Chauncey-Keiffer Stock co. closed a very successful week 15. J. C. Rockwell Sunny South co. 17 satisfied large house. Paid in Full 20.

SODUS.—NEW OPERA HOUSE (Mills Brothers): Paid in Full 17; very fine, to big house. Hearts and Diamonds 26 (local benefit). Man on the Box Feb. 4.—ITEM: Business still continues up to high-water mark.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): As Told in the Hills 12, to good house. The Toy Maker 15 pleased a fair sized audience.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): The Third Degree 13 delighted large and enthusiastic audience. The Time, the Place and the Girl 20. The Soul Kiss 25.

ONEONTA.—THEATRE (Fred Gillen): Wilmer Walter in The Man on the Box 21; good co.; pleased good house. Taylor Stock co. 24-29.

HERKIMER.—OPERA HOUSE (Ben Schermer): Rozwell's Sunny South co. 11; fair performance, to small audience.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): Washburn's U. T. C. co. 17 to S. R. O. Cohan and Harris' Minstrels 27.

PLATTSBURGH.—THEATRE (M. H. Farrell): The Blue Mouse 17; excellent co.; full house. Lyman Howe's moving pictures 28.

LYONS.—MEMORIAL (Burt C. Ohmann): Paid in Full 19; fine performance to fair house. Stetson's U. T. C. 26.

PALMYRA.—OPERA HOUSE (H. L. Averill): Chauncey-Keiffer Repertoire co. 24-29.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): Florence Davis in Are You a Suffragette? 12; excellent co., to large business. Prince Chap 17; very fine co. to large and appreciative audience. A Gentleman from Mississippi 27.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington): Elliott Dexter in Prince Chap 13; excellent co.; fair house. Florence Davis in Are You a Suffragette? 14 delighted good house. Parsifal 21.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Richard and Pringle's Minstrels 17, matinee and night; pleased two fair sized audiences. The Prince Chap 19.

HENDERSON.—GRAND (J. S. Porthress): The Strollers 13 to small house. Parsifal 18; fine attraction and pleased well filled house.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Edward P. Elliott (impersonator) in David Harum 11 pleased large house.

WAHPETON.—OPERA HOUSE (Ed Tierney): Frank E. Long Stock co. 17-22; good co. and business.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Pictures 15, to good houses. Graustark 3. Traveling Salesman 8.—ITEMS: Frank Powers, for many years stage-manager of the Urbana Theatre, has returned to Connellsville, Pa. (where he is stage-manager at the Arcade), after a visit home.—Dr. T. T. Brand is busy whipping into shape the Chautauqua Minstrels (local).
WILLIAM H. McGOWN.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Out in Idaho 14 pleased fair business. Yorke and Adams 18 in In Africa amused a fair attendance. George Arliss 19 in Septimus, supported by Emily Stevens and a capable co., gave excellent satisfaction. Herbert Kelcey and Effie Shannon in The Thief 21. James K. Hackett in Samson 24. Byrne Brothers' New Eight Bells 29. Beverly of Graustark 31. The Man of the Hour Feb. 2. Howe's pictures 3. A Gentleman from Mississippi (Burr McIntosh) 12.—GRAND (O. L. Eisler): Her Dark Marriage Morn 13-15 pleased good business. Isle of Spice 17-19; co. highly entertaining. A Girl of the Mountain 24, 25. Madame Nazimova in The Passion Flower 26. Charles Grapewin in Above the Limit 27-29. Three Weeks 31-Feb. 2. Mary Mannering in A Man's World 4. McFadden's Flats 7-9. Pierre of the Plains 10-12. A Knight for a Day 14-16. David Higgins in His Last Dollar 17-19. Monte Cristo 21-23. The Mummy and the Humming Bird 24-26.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus.-mgr.): James K. Hackett in Samson 13; co. good and play well presented to fair business. The White Squaw 17 to light attendance. A Stubborn Cinderella 18; the performance was very good and delighted a large audience. O. P. Huntley in Kitty Grey 21. Arsene Lupin 28. The Goddess of Liberty 29.—GRAND (Springfield Theatre Co.): Nancy Boyer co. 3-15 closed engagement in The Belle of Richmond, Sweet Clover, The Temptations of a Bride, The Bells, Tempest and Sunshine, and Trooper Billie to very good patronage. Mary Mannering in A Man's World 20. Daniel Boone on the Trail 21, 22. Madame Nazimova 25.

VAN WERT.—AUDITORIUM (J. Frank Homan): Beverly 13 to large and appreciative audience. Justina Wayne as Beverly was well received. Lawrence Evart as Baldos, her leading support, has been a favorite in the past with patrons; made his reputation stronger. Lillian Devere as Aunt Fannie made a decided hit. Mortimer Martini as General Marlanlux and the rest of the cast were good. The entire production was of the highest order; was the most pleasing presented this season. Donald Robertson in The Art of Life 17 pleased a small audience. The Wolf Feb. 3. Booster Minstrels 9. The Toymakers 15. Traveling Salesman 25.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Out in Idaho 12 satisfied small house. The Soul Kiss 13 pleased packed house. Byrne Brothers in Eight Bells 14; good business; delighted audience. Howe's moving pictures 17; light business; splendid satisfaction. The Traveling Salesman 24. California Girls 26. Cleveland Stock co. 27. John L. Sullivan 28. Nancy Boyer Stock co. 29-Feb. 5. Daniel Boone on the Trail 10. Polly of the Circus 11.

EAST LIVERPOOL.—CERAMIC (William Tallman): The Climax 11 delighted good business. Franklin Woodruff in The Call of the Wild 15 pleased fair business. Richard Carle in Mary's Lamb 14 pleased good business; being a return. Vaughan Glaser's St. Elmo 17 pleased fair business. Brothers Byrne in Eight Bells 19. Charles Pusey in The Isle of Spice 22. House of a Thousand Candles 24. Lyman Howe's pictures 25. The Third Degree Feb. 3.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Empire Dramatic co. 10-12 in A Fair Daughter of Virginia, Human Slaves, My Lady's Slave; co. failed to please or draw a house and was canceled 12. Stubborn Cinderella 20. L. H. Howe's moving pictures 31.—GILLETTE (William Larking): John L. Sullivan 20. The Manhattan Stock co. 24; indefinite.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Climax 12; excellent performance to fair business. Daniel Boone on the Trail 15 to good business; pleased. I. Fenn's Empire Dramatic co. 17-22 opened to good business in Daughter of Fair Virginia. Other plays: A Human Slave, A Hidden Crime, My Lady's Maid, Life for Life, In the Golden West.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stamp): Daniel Boone on the Trail 13 gave poor satisfaction. The Moonshiner's Daughter 15; poor co.; business fair. Jubilee Singers 15 (benefit of the Delphos High School) greatly pleased a fair audience. Manhattan Theatre co. 20-22, with Ella Kramer as star. Culhan's Comedians 24-29.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Babes in Toyland (local) 13, 14; pleased two full houses. J. Parks Cadman (lecture) 19. Lyman H. Howe 21. Traveling Salesman 22. House of a Thousand Candles 26. A Knight for a Day Feb. 5. Beverly 8.

ASHTABULA.—LYCEUM (S. F. Cook): Married in Haste 14; good co. and business. John L. Sullivan and Jake Kilrain and vaudeville 19; fair attraction; capacity business. Brown of Harvard 24. Hinshaw Grand Opera co., under direction of City Lecture Course, 3; excellent co. and business.

HAMILTON.—SMITH'S (Tom A. Smith): Rose Stahl in The Chorus Lady 13; good house; excellent. The Girl from Rector's 14; good business; satisfied. Checkers 16 pleased two fair houses. Daniel Boone on the Trail 19; paying business. Charles Grapewin in Above the Limit 23. Tempest and Sunshine 30.

NORWALK.—GILGER (W. A. Roscoe): Santanelli (hypnotist) 10-15 pleased satisf returns. Keyes Sisters Stock co. 17-22. Plays first three nights: Little Miss Nobody from Nowhere, The Vampire, and Michael Strogoff; capable co.; pleasing scenery, wardrobe and effects.

PORTSMOUTH.—GRAND (C. F. Higley): Harry Stone and Grace Edmonds in A Stubborn Cinderella 12 pleased big business. A Gentleman from Mississippi 15 canceled. A Knight for a Day 25. The Traveling Salesman, given under the auspices of the local United Commercial Travelers, Feb. 4.

TIFFIN.—OPERA HOUSE (C. F. Collins): The Manhattan Stock co. opened a week's engagement 17 to big business, presenting Little Miss Robinson Crusoe to delighted audience; co. above the average; also vaudeville between acts. Beverly 25. The Servant in the House 29.

STEUBENVILLE.—GRAND (A. M. Morley): The Call of the Wild 13; fair house and attraction. St. Elmo, with good cast, pleased 18; good returns. The Isle of Spice 19; good co.; well received. The Eight Bells 20. Howe's pictures 28. The Third Degree Feb. 7.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): The Jubilee Singers 12; good, to fair

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business. Elks' lecture by Professor Shelley (A Trip to New York) 17; light. Moving pictures (Johnson and Ketchell fight) 19. House dark from 19-31.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres): Three of a Kind 5; failed to fill date or cancel, as did Wintergreen Farm 21. Billy the Kid 25.—ITEM: The house has contracted for additional fire escapes to be put up at once.

KANESVILLE.—WELLER OPERA HOUSE (Vincent Seaville): Howe's travel pictures 10 delighted good sized audience. St. Elmo 20; fine production and capacity. The Girl of the Mountains 23. U. C. T. Minstrels (local) March 11.

ELYRIA.—THEATRE (H. A. Dykeman): Vaudeville and moving pictures 11-24. Brown of Harvard 25. Howe's pictures Feb. 2. The Gentleman from Mississippi 7. The Traveling Salesman 15. Polly of the Circus 16.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Monte Carlo Girls Burlesquers 15 to full house. The Girl of the Mountains 18 to fair business; attraction good. —ITEM: Balance of season open.

LIMA.—FAUROT (L. H. Cunningham): The Stepson 15 canceled. Culhane's Comedians 17-22 drew fair attendance. Plays: The Straight Road, Thelma, Dora Thorne, Lena Rivers.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter): The White Squaw 10 delighted large audience. Monte Carlo Girls 12; large audience; spicy performance.

CAMBRIDGE. — COLONIAL (Hammond Brothers): The Girl from the U. S. A. 12; fair attraction and business. A Girl from the Mountains 20. Mary Mannering 22.

WARREN.—OPERA HOUSE (John J. Murray): St. Elmo 10; to good house. Eight Bells 11; pleased. Married in Haste 14; fair business.

MARION.—GRAND (Edmond Bois): Lyman Howe's pictures 11 pleased a good house. Dark 17-22.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The White Squaw 13; fair business; good co. Howe's pictures 20.

OKLAHOMA.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Kirmess 14; home talent, under direction of Mr. and Mrs. Sam Flint; excellent from start to finish. S. R. O. was hard to get. The National Stock co. 16-22. Only a Country Girl 16, 17. True Irish Hearts 20, 21. Moonshiner's Daughter 18, 19. Pariah Priest 22. The Great La Reno, magician; W. W. Bitton, proprietor; John Dooley, advance man.

M'ALESTER.—BUSBY (A. B. Estes): Victor Moore in The Talk of New York 12; good co. and business. The Little Homestead 13; small business. The American Idea 20. Lena Rivers 22. The Golden Girl 26. Polly of the Circus 28.

SAYRE.—AUDITORIUM (B. F. Williams): Roy D. Way presented Courtney Morgan in a three-act English comedy entitled An Innocent Widow 13 and pleased a good house.

OREGON.

SALEM.—GRAND (John F. Cordray): Max Figman in Mary Jane's Pa 13 filled the house; excellent play and co.; many favorite comments on play and co. Beverly 17. The Wolf 22.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban): Adelaide Thurston in Contrary Mary 13; co. and business excellent; Miss Thurston is very popular here, and in the part of Mary Erwin she was simply delightful, securing many curtain calls; May Donahue as Teresa Murphy was very funny and pleased; Frank Conway as John Erwin, Frank Dawson as Mr. Trowbridge, Mary's father, merit special mention. The others: George A. Wright, Jr., Westropp Saunders, Walter S. Herman, James J. Kerlasek, Elsie Williamson, Eva Sawyer, and Frances Mars. The play was well staged, and the scenery in the first act was beautiful, and the others were in keeping with the play. Brown of Harvard (set to music) 14, 15, with matinee; co. excellent to good business; the play deserved capacity houses; Frederick Macklyn as Tom Brown scored a well merited hit; his singing was very good, especially the song, "A Glass, a Girl, and a Song." It brought him a number of encores. Blanche Baird as Edith Sinclair and Flora Chalue as Evelyn Kenyon merit special mention. The others: Forrest V. Zimmer, John L. Wheeler, Jack Gardner, Harry Linkey, Edward Lindeman, Arthur M. Banta, John Hugbston, Horace Blankenship, Frank Banta, Norman Banta, Matt Banta, William Dunn, Augustus Collette, Virginia Francis, and Kathryn Kyle. Mention should be made of the four Banta Brothers, whose playing was excellent. The chorus was far above the average, especially the male chorus. The play was well staged, and the scenery was fine. The New York Italian Grand Opera co. in Lucia di Lammermoor, Cavaleria Rusticana, and I Pagliacci 22, with matinee; good advance sale. Elsie Janis 28. I am glad to see that Mrs. Fiske is coming here in Salvation Nell. I know she will have a packed house.

READING.—ACADEMY (Phil Levy, res. mgr.): Stephanie Longfellow in In the Bishop's Carriage 14 to fair business. Too much cannot be said in favor of this production. Miss Longfellow acquitted herself very creditably in the stellar role and won instant favor. Her support was excellent and included Harry L. Minturn, Charles Darrah, Arthur M. Finn, Marguerite Wright, Laura Drake, Hudson Liston, John Burkell, Charles Lawler, Mary Myles, Harry Haney, Charles Wilkinson, Horace M. Clark, John Ferguson, Sarah Harford, Fred Arthur, Lawrence Burke, John Horace. Adelaide Thurston in Contrary Mary 15 to large audiences. Miss Thurston was very warmly received, after an absence of several years, and appeared to advantage in her latest vehicle. May Donahue in the role of the privileged Irish cook and Elsie Williamson, a typical girl, were prominently cast. Others in the carefully selected co. were Frank Conway, George A. Wright, Jr., Frank Dawson, Westropp Saunders, Walter S. Herman, James J. Kerlack, Eva Sawyer, Frances Mars. The play was elaborately staged. Kirk Brown and his excellent stock co. 17-22 to capacity houses at every performance. Mr. Brown's co. and plays are above the ordinary standard of stock cos. and always please large audiences. Supporting him was Lillian Seymour, who also made a favorable impression. The plays presented were The Wife, Brown of Harvard, Under the Red Robe, Monte Cristo, Classmates, The Merchant of Venice, Othello, and The Man Who Dared. Die Foerster Christi (in German) 24. Al. G. Field's Minstrels 25. The Love Cure, with Charles J. Ross and Elsie Bowen, 26. Elsie Janis in The Fair Co-Ed 27. The Harvest Moon 28.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker) Al. G. Field's Greater Minstrels 14; excellent performance to a very large audience. A Pair of Country Kids 15; gave satisfaction to two fair houses. Partello Stock co. 17-22 pleased large houses. Plays: The College Girl, The Regeneration, The Gilded Fool, On Parole, The Prodigal Son, The Idiot, and The Bells. The co. includes Harry J. Leland, Charles Parker, George Bates, Frank MacDonald, Edward Abbott, Charles Senft, Ida Parks, Kathryn Sheldon, and Josephine Gerrish. In the Bishop's Carriage 24. The Love Cure 25. The New County Sheriff 26. The Harvest Moon 27. —ITEM: Al. G. Field's Minstrels struck a heavy snowstorm here, and made their noon parade in sleighs.

ERIE.—MAJESTIC (John L. Gilson): Miss Patsy 15, with Miss Quinlan in the title-role, played to capacity, and was pronounced one of the best attractions ever seen here. Cohan and Harris' Minstrels 17, in which George Evans made a big hit; business good. The Third Degree 19, 20; strong cast and greeted by an appreciative audience. Soul Kiss 21. Polly of the Circus, with Gwendolyn Piers as Polly, 22. Yorke and Adams 24. J. K. Hackett in Samson 26. The Gondoliers (local) 27, 28. Boston Symphony Orchestra Feb. 3.—PARK OPERA HOUSE (John L. Gilson): The stock co. in Old Heidelberg 17-19 scored a decided hit. William Collier 20-22 in The Man from Mexico pleased good business. Madame Sans Gene 24-29.—ITEM: Harry Yard and wife, of The Volunteer Organist co., are guests of Mr. Yard's father.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): The Watcher 6-8; excellent co. and business. Chrystal Herne in Miss Philura 13; good co.; fair business. Louise Gunning in Marcelle 15, two performances; excellent, to capacity. The Mortimer Snow co. 17-22 in What Man Sows; good co.; good business.—LUZERNE (L. H. Baker): The Big Empire Show 13-15 pleased good business. The Cherry Blossoms 17-19; good co. and business. The Fashion Plates 20-22. The Ducklings 24-26. Lady Buccaneers 27-29. Watson's Beef Trust 31-Feb. 2. Edmond Hayes as the Umpire and the Umpire co. 3-5.—ITEM: It is reported here that Klaw and Erlanger have obtained control of the Luserne Burlesque Theatre, taking possession at close of the present burlesque season.

MAHANOY CITY. — KAIER GRAND OPERA HOUSE (M. C. Kaier): Flight of Princess Iris 24. Go-Wan-Go Mohawk 25. A. H. Wilson in Metz in Ireland 28. Molly Bawn Feb. 3. In the Bishop's Carriage 15.—ITEMS: Ashland Opera House, owned by Robert Heaton, was partially destroyed by fire 18, supposed to have had its origin in defective wiring somewhere near stage. Costumes and scenery of Mr. Ehrhart, transient promoter of local entertainments, badly damaged. House was owned by the Odd Fellows.—Local talent will produce musical fantasy 31-Feb. 2 as church benefit. Cast includes 100 people.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): The Candy Shop 18; very good business and a fine co. The play was handsomely staged and the audience profuse in applause. Among the members of the co. deserving special mention were Annie Yeamans and Louis Harrison, who were good in their roles and both are favorites in this city, although they have not been here for a long time. Mrs. Yeamans was a reminder of the old Harrigan days and the Mulligan Guards. Martin's U. T. C. 19 to the usual good attendance. Richard Carle 22. Al. H. Wilson 24. The Harvest Moon 26. The Love Cure 27. St. Elmo 28, 29.

DU BOIS.—AVENUE (A. P. Way): Guy Brothers' Minstrels, under the management of George R. Guy, was presented to a fair size house. Trumball and Govey offered Faust 1 with Lawrence R. Trumball in the title-role and William Horace Govey as Mephistopheles; rather good attraction and business. On account of the burning of the theatre at Salamanca the co. played a second night, 12. The House of a Thousand Candles 14 to fair business. The Wizard of Wiseland 15 was presented under the management of Harry Scott, matinee and evening, to good houses; the performance seemed to give satisfaction.

ALLENTOWN.—LYRIC (N. E. Worman): Brown of Harvard 13 drew fair house; good co.; pleasing performance. The Cleveland German Stock co. in Die Doppel-Ehe (A Matrimonial Mix Up) 14 to light house; composed of Germans who thoroughly enjoyed the performance. The Dowry of Millions booked for 15 failed to appear. The Cash Girl 17, 18, with matinee, drew fair houses; good co.; enjoyable performance. The Candy Shop 19 filled the house; an excellent co. who kept the large audience in a good humor throughout. Partello Stock co. 24-29 (except 26). Al. Field's Minstrels 26.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Daniel Boone on the Trail 17 pleased large house. The Man on the Box 19; excellent co.; very good business. Wilmer Walter and Louise Langdon made a hit with the large audience from the start and all through the play. Others who contributed: Thomas F. Sullivan, Warnie Ward, Walter S. Weeks, H. G. Collins, Evelyn Silver, Alice Perry, Ben Humphrey, S. J. Nason, and F. O. Miner. Richard Carle in Marr's Lamb 25. Wizard of Wiseland 27. Al. Wilson 31. Al. G. Field's Minstrels Feb. 1. Soul Kiss 2. Marshall P. Wilder 4.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Going Some 15; to fair sized and enthusiastic audiences; the co. well balanced; Messrs. Walter Jones, Aug. Glassmire, J. Spottswood, O. Hamlin, G. K. Henery, E. L. Fernandes, George Leach and Misses Maude Bancroft, Jane Mathis and Rose Lubonn were well received; Aug. Glassmire is a favorite here and has played several Summer engagements at Vallamont. The Wizard of Wiseland 22. Al. H. Wilson in Metz in Ireland 26.

BUTLER.—MAJESTIC (George N. Burckhalter): The Call of the Wild 14; fair co. and business. Vaughan Glaser's St. Elmo 15; good co. and attraction; pleased fair house. Richard Carle in Mary's Lamb 17; excellent; well balanced co.; attraction full of rich comedy and catchy music; although the weather was miserable the house was a very good one. Married in Haste 19. U. T. C. 21. Out in Idaho 22. The Time, the Place and the Girl 24. Yankee Doodle Detective 25. Byrne Brothers 28.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byron): The Charles Champlain Stock co. 17-22 to record breaking business in The Powers That Be, The Royal Mounted, The Panther, An Old Sweetheart of Mine, The Charity Ball, Her Fatal Marriage, and The Lamb and the Brute; all beautifully staged and costumed. Going Some 17; fine attraction and deserves larger house. Al. Wilson 26. Al. Field's Minstrels 28. Buster Brown 31.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus. mgr.): St. Elmo 14; good co.; attendance fair. Eight Bells 16; good, to top-heavy house. Soul Kiss 18 pleased fair house. Aurora de Aubrey as Cleo, the belle of the Lazarian, looked charming and sang and acted the part excellently. Richard Carle in Mary's Lamb 18; excellent; big business. Out in Idaho 19. Servant in the House 20.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): In the Bishop's Carriage 13 pleased good sized house. Mildred and Boucicre in The Flight of Princess Iris, with Marshall P. Wilder, 15; good house; everybody pleased. The Banker's Child 17; fair business. Going Some 19; fine co.; fair business. St. Elmo 20. County Sheriff 22. Beatrice Potter in The Power of Truth 29.

BRADFORD.—THEATRE (Jay North): The Third Degree 15 pleased good house. George Arliss in Septimus 17 gave excellent satisfaction to fair audience. Cohan and Harris' Minstrels 18 delighted packed house. The Thief 19; fine co. The Time, the Place and the Girl 21. The Soul Kiss 22. Polly of the Circus 24. The Girl Question 26.

LATROBE.—SHOWALTER (W. A. Showalter): Al. W. Martin's U. T. C. co. 13; good co., to fair business. The Dunbars 14 (Lyceum Bureau); capacity; good performance. Faust 17 (Trumbull's and Gove's); co. failed to appear; no word to manager for nonappearance. Married in Haste 22. James Kyle McCurdy in The Yankee Doodle Detective 27.

TARENTUM.—NIXON (C. N. Reed): House of a Thousand Candles 12; pleased a fair house. The Billiken Girl 18. Yankee Doodle Detective 20. Martin's U. T. C. 22. The Convict's Daughter 27. County Sheriff 28. Girl from U. S. A. Feb. 2. Daniel Boone on the Trail 5.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): Lena Rivers 15 pleased two fair audiences. Al. G. Field's Minstrels 19 pleased large audience. St. Elmo 19. Al. W. Martin's U. T. C. co. 22.—ITEM: Metz in Ireland and Mary's Lamb are booked to appear here.

JOHNSTOWN. — CAMBRIA (H. W. Scherer): The Lid Lifters 13; changed their route and did not arrive. Martin's U. T. C. 14; good attraction, to big business. The High Rollers 15; good performance and business. Richard Carle 20. Married in Haste 24. The Love Cure 29.

ROCHESTER.—MAJESTIC (Charles E. Smith): Byrne's Eight Bells 18; good business and performance.—OPERA HOUSE (Walter Javens): Married in Haste 16 (bad weather; performance declared off). Monte Carlo Girls 21, 22.

MEADVILLE.—ACADEMY (Ben F. Mack): The Traveling Salesman 15; very good co.; pleased capacity, matinee and night. The Soul Kiss 19; very good co.; made a decided hit to S. R. O. The Thief 20. The Third Degree 22, matinee and night. Polly of the Circus 25.

CARLISLE.—OPERA HOUSE (W. H. Bretz): Going Some 18; very good attraction and audience. Guy Brothers' Minstrels 20. Children's Friend Entertainment 21. Lutheran Cadets 25. German Theatre co. of Philadelphia 31. Carlisle Oratorio Society Feb. 4.

POTTSVILLE. — ACADEMY (Charles Haussmann): Adelaide Thurston 4; fair business; pleased. In the Bishop's Carriage 15; good house and performance. Mary's Lamb 24. St. Elmo 25. Wizard of Wiseland 26. The Flight of Princess Iris 29.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): The Traveling Salesman 14 pleased packed house. The Soul Kiss 16; mediocre co.; big business. Howe's pictures 24. The Third Degree 25. Polly of the Circus 27.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Girl Question 17; excellent co. and good business. Daniel Boone 21. As Told in the Hills 25. Buster Brown Feb. 2. Fifth Regiment band 8. Girl from the U. S. A. 10.

WASHINGTON.—NIXON (C. D. Miller): The Great Duncan Comedy co. (hypnotist), 10-15 gave very pleasing entertainments to fair business. Isle of Spice 17; capable co. and drew large audience. Monte Carlo Girls 18; fair co. and business. Eight Bells 24.

PUNXSUTAWNEY.—JEFFERSON (Mitchell and Neal): The Isle of Spice 12; fair co. and business. The House of a Thousand Candles 13; good co.; fair business. The Girl Question 15; good co. and business.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Lena Rivers 12; fair business; good co. Pictures 13-15. Fireman's Memorial Services 16; largely attended. St. Elmo 18; good co.; large house. Pictures 19-23.

TYRONE.—BIJOU (Mack Schaibley): Jean Beaugerl, Avery and Ferris 13-15; pleased packed houses. Dan Randall, the Romanoffs 17-19; excellent and sensational act; to capacity audiences.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): A Broken Idol 11 failed to appear. Wizard of Wiseland 14 pleased fair house. The Girl Question 19; good performance and house. Princess Chrysanthemum 28, 29 (local).

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Breton-Rankel Stock co. in one-act comedies and vaudeville 10-15 pleased big business. Guy Brothers' Minstrels 21.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): Richard Carle in Marr's Lamb 26. Al. Wilson in Metz in Ireland 29. The Flight of Princess Iris, The Soul Kiss, and The Third Degree coming.

SHARON.—OPERA HOUSE (G. R. Swartz, res. mgr.): The Soul Kiss 14; small house and failed to please. The Traveling Salesman 18; S. R. O.; scored big hit. Out in Idaho 20.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): Hill Rollers 20. Eight Bells 27. The Time, the Place and the Girl Feb. 5. The Servant in the House 7.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Man on the Box 20. The Wizard of Wiseland 28. The Wise Boy 29. The Third Degree to follow.

GREENVILLE.—LAIRD'S OPERA HOUSE (W. H. Miller): The Traveling Salesman 19;

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very good business and excellent co. The Third Degree 20.

ST. MARYS.—TEMPLE (J. S. Speer): A Broken Idol 15 canceled. The Wizard of Wiseland 17; very good, to good business. The Girl Question 20; excellent co., to full house.

BELLEFONTE.—GARMAN'S OPERA HOUSE (A. D. Weir): Guy Brothers' Minstrels 17; fair house and performance. As Told in the Hills 20.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): As Told in the Hills 18; poor, to fair business. Daniel Boone 20. The Wizard of Wiseland 21.

WARREN.—LIBRARY (J. D. Woodard): The Third Degree 17; very large and well pleased house. Paid in Full Feb. 2.

TAMAQUA.—WALKER OPERA HOUSE (George Leroy Walker): The Country Kids 15; performance fair; to large house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Buster Brown 21.

MILTON.—OPERA HOUSE (A. J. Blair): Buster Brown 25.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David B. Buffington): Bijou Stock co. 17-22 in Princess of Patches; to good business: Kathryn Shay, as The Princess, made a hit; Lelah Hallack, as Juliet, was good; Ada Greenhalgh, as May Lou, did well; Henrietta Bagley, as Biggs, did excellent work; Marcella Forrester was good as the old hag; Earl Simmons, as Jack Merry, was excellent; William H. Barwald, as Judas, was very good; Fred Sutton, as Lee Silverthorn, did very well; Howard Benton, as Colonel Silverthorn, was excellent; Bob McClung, as Waggins, the tramp, his make-up and portrayal of same, was excellent; J. H. McLaughlin, as the detective, was good; scenic effects good. The Real Man 24-31, by William H. Barwald. —ITEMS: Albert Lando, an old Pawtucket favorite, has been engaged to play the Indian in The Real Man.—Misses Shay and Hallack were recipients of handsome (?) pug dogs during the week, for which they extend thanks to the donor.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Go-Won-Go Mohawk in The Indian Mail Carrier 18; to fair house. Frank Keenan in The Heights 14, 15; strong co. and excellent staging; to good business. A Gentleman from Mississippi 20.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden): A Gentleman from Mississippi 22.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Merry Widow 15, matinee; excellent, to S. R. O., both performances. Paid in Full 19; good, to large house. Buster Brown 20. Black Patti 21. Florence Davis 24. Italian Grand Opera Feb. 1. Meadow Brook Farm 2. Gentleman from Mississippi 7. Girl from Rector's 12. Georgia Minstrels 14.

CHARLESTON.—ACADEMY (Charles B. Matthews): Manhattan Repertoire co. 10-15; successful engagement of nine days. Black Patti 19. Mrs. Fiske 21. Paid in Full 22 (return).

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Black Patti Musical Comedy co. 20 pleased good business; best attraction the co. ever put on here. Florence Davis in Are You a Suffragette? Feb. 1. Meadow Brook Farm 3.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown): Parsifal 11; good performance and business. Florence Davis in Are You a Suffragette? 21.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): St. Elmo 9; good co. and business. Graustark 10; fair co.; good house. Chick Perkins co. 14-16; presented The Little Prospector and The Leading Lady; to good houses. Ernest Fisher co. 17. Prince of To-night 25. Little Johnny Jones 27. A Traveling Salesman 28.

YANKTON.—NEW THEATRE (M. W. Jencks): Graustark 12; fair business; good co. Merely Mary Ann (local) 14; good business; pleased. Little Johnny Jones 25. The Traveling Salesman 27.

WATERTOWN.—GRAND (George H. Dumond): The Girl That's All the Candy 12; co. and business fair. The Chase Sisters co. 24-29.

TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): House of a Thousand Candles 11; poor co. and business. Richard and Pringle's Minstrels pleased good business 12. The Girl from Rector's 14; good co. and business. A Knight for a Day pleased poor business 15. Paul Gilmore 18. Little Nemo 21, 22. Graustark 24, 25.—BIJOU THEATRE (O. A. Neal): Ward and Vokes pleased good business 10-15. George Sidney in The Joy Rider 17-22.

KNOXVILLE.—STAUB'S (Fritz Staub): The Girl from Rector's 15 pleased good business. A Knight for a Day 18; good performance and business. Paul Gilmore in The Candidate 19. Graustark 21, 22.—BIJOU (Fred Martin): Checkers 10-12 delighted large audiences. Max Bloom in The Sunny Side of Broadway 13-15; good performance and business. Ward and Vokes in The Promoters 17-19. Arizona 20-22.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): A Gentleman from Mississippi 12; fine business; good performances. The House of a Thousand Candles 14; fair business and co. Crescent Comedy co. 17-22. Georgia Minstrels 20.

TEXAS.

EL PASO.—EL PASO (Frank Rich): The Great Divide 8 to fine business. Babes in Toyland 9, 10 to good business and appreciative audiences. Charles B. Hanford 11, 12; good attraction to only fair houses, owing to rain. Forty-five Minutes from Broadway 23, 24. The Lion and the Mouse 28. The Alaskan Feb. 6, 7.—CRAWFORD (Frank Rich): The North Brothers Stock co. in repertoire 9-15; poor business, owing to counter attractions. They will close 23 and be followed by the Bailey Stock co.—MAJESTIC (Frank Rich): Musical comedy and burlesque 9-15; good business and popular prices.—ITEM: Genevieve De La Coure, who has been in stock and vaudeville here during past six months, joined the Babes in Toyland co. as leading woman, and after but two rehearsals she appeared with them 9 and "made good." Her many friends greeted her with enthusiasm and many bouquets were presented.

GAINESVILLE.—OPERA HOUSE (Paul Gallia): Henry Miller's Associate Players in The Servant in the House 9 failed to appear. W. B. Patton in The Blockhead 12; fair, to small house. Polly of the Circus 20.—ITEMS: Servant in the House co. were in a wreck between Amarillo and Wichita Falls, and did not reach here until 12 P. M.—Opera House is advertised to be sold under deed of trust for $7,500 on Feb. 1.

M'KINNEY.—OPERA HOUSE (Jesse Warden): Polly of the Circus 15; matinee and night; advanced prices, to fairly good houses; excellent. May Stewart 21. House of a Thousand Candles 26. Hayes Musical Comedy co. 27-29.

WACO.—AUDITORIUM (Jake Gardnkle): Mrs. Leslie Carter in Vasta Herne 11; excellent performance, to crowded house. The Yiddish Opera co. 12; good performance and house; 13 good performance, to small house on account of rain.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Final Settlement 11; failed to appear. Burgomaster 14; canceled. House of a Thousand Candles 17; fair business; well pleased. Country Kids Feb. 1. Climax 3. Matinee Girl 7.

PALESTINE.—NEW TEMPLE (W. E. Swift): Minstrel Comedy co. (local) 11; drew big business; pleased. De Armond Sisters Stock co. 17-22. House of a Thousand Candles 24. Servant in the House Feb. 4. The Climax 7.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Polly of the Circus 11; large and appreciative audience. Rowland and Gaskett co. presented The House of a Thousand Candles 14; good business; very satisfactory performance.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Polly of the Circus 13; excellent co.; pleased large audience. The Servant in the House 16; very fine co. held a large audience to the last curtain.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): May Stewart co. in As You Like It 13; co. fairly pleased fair business. The Girl and the Gawk Feb. 4.

SHERMAN.—OPERA HOUSE (A. B. Saul): The Servant in the House 14 to S. R. O; a most praiseworthy attraction.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Mrs. Leslie Carter 12; good house. The Golden Girl, matinee and night; two good houses.

MARSHALL.—AUDITORIUM (L. A. Meyers): House of a Thousand Candles 12 to good business; excellent co. W. A. Patton 18.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer): The Mummy and the Humming Bird 18; to small business; poor performance. The Final Settlement 19; to fair house; strong attraction.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Avery Strong co. 13. The Minister's Sweetheart 14. Hello, Bill, 15. Lena Rivers and The Fatal Coin; good business; pleased.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): U. V. M. Glee Club 21. Whiteside-Strauss co. 24-29.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Amateur performances of The Million Dollar Beauty 20, 21.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Whiteside-Straus co. 24-29.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Servant in the House 13-15 pleased fair business. A Gentleman from Mississippi 18, 19 (return) pleased fair business. Burton Holmes' Travelogues 20 to light business. The Merry Widow 21, 22.—BIJOU (C. I. McKee): The Cowboy and the Thief 17-22; business only fair. Hanlon's Superbs 24-29.

STAUNTON.—BEVERLEY (Barkman and Shults): A Gentleman from Mississippi 15 to large and enthusiastic audience; nine curtain calls after third act. The House of a Thousand Candles 19. Polk Miller 28. The Cutter Stock co. 31-Feb. 6.

LYNCHBURG.—ACADEMY (Corbin Shields): Hutton-Bailey Stock co. 17-22 (except 18). Plays: 'Twixt Love and Honor, Lena Rivers, Three of a Kind, and Thelma. The Merry Widow 18; excellent, to S. R. O. A Gentleman from Mississippi 24.

DANVILLE.—ACADEMY (S. A. Schloss): Bonita in Wine, Woman and Song 6 to fair business. Florence Davis in Are You a Suffragette? 10 pleased small business.

WASHINGTON.

EVERETT.—THEATRE (H. S. Willis): Harold Nelson Stock co. 9-15, in The Stampede and Jones and Jones; fair business; fair co. —ACME (Joseph St. Peter): Acme Stock co. 9-15, Lena Rivers, Squaw Man; excellent business. Marie Cahill in The Boys and Betty 19.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): William Collier 13; good business. Eight Bells 21, 22. The Thief 24.—VIRGINIA (Charles A. Feinler): Bert Williams 13-15; Mr. Lode of Koal pleased S. R. O. Lena Rivers 17-19, with Beulah Poynter; good business. Fiske O'Hara 20-22. Madame Nazimova 24, 25. Yorke and Adams 27-29.—OPERA HOUSE (Charles A. Feinler): Hall's Associated Players 13-15; presented The Fatal Coin; S. R. O. Annie Laurie 17-19; good business. Outcast of a Great City 20-22. Jealous Wife 24-26. Shipwrecked 27-29. —APOLLO (H. W. Rogers): Mardi Gras Girls 13-15; S. R. O. Harry Hastings' Big Show 17-19; S. R. O. The Behman Show 20-22. Robinson Crusoe Girls 24-26. Rose Hills English Folly 27-29.

CLARKSBURG.—OPERA HOUSE (C. W. Bippus): Tempest and Sunshine 12, matinee and night, pleased to good houses. Man of the Hour 13; excellent performance; to big business. A Girl of the Mountains 15, matinee and night; fair, to large houses. The Girl from U. S. A. 18. House of a Thousand Candles 22.

MARTINSBURG.—CENTRAL OPERA HOUSE (William H. Irrine): The Cutter Stock co. 17-22; plays first half week: The Thorns and Orange Blossoms. The Triumph of Betty. Divorcons. At the Risk of His Life. Charles Champlain Stock co. 24-29.

PARSONS.—VICTORIA (H. L. Bennett): Tempest and Sunshine 7; excellent performance to fair business. My Boy Jack 15; very poor performance to poor business. The Girl from the U. S. A. 25.

CHARLESTON.—BURLEW (N. S. Burlew): Joshua Simpkins 22. A Knight for a Day 26.

PARKERSBURG.—CAMDEN (W. E. Kemery): Howe's moving pictures 29. St. Elmo 31.—ITEM: The Devil's Auction co.'s car and scenery were sold at auction here 15 to W. R. Markle.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, Jr.): Moving pictures to S. R. O. The Time, the Place and the Girl Feb. 2.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Moulin Rouge Girls Burlesque co. 14 drew a capacity audience of the male gender. A Winning Miss, headed by Fred Mace, 15, drew large business; well merited. The Talk of the Town 16 drew only fair business at matinee and evening; performance only fair. Winninger Brothers Stock co. opened a week's engagement in repertoire 17; John, the Janitor, and The Golden Rule are plays given thus far, with vaudeville between acts; co. fully as good as usual and drew good business. The Girl Question 24. Paid in Full 26. Cushman Musical Comedy co. 27-29. The Witching Hour 31.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Mr. Hamlet of Broadway 3; Eddie Foy's fine production greeted by large house. Moulin Rouge Burlesquers 12; co. were delayed by snow blockades and did not arrive. The Climax 15; excellent co. and production. —ITEM: A large audience had assembled at 8.15, but the co. and scenery did not arrive until after 10 o'clock. Most of the audience stayed and enjoyed the performance. Trains late due to snow.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Prince of To-night 9; capacity business; very good attraction. The Thief 10; good business and performance. The Climax 12; fair business and good performance. The Lion and the Mouse 16; good business; pleased. The Merry Widow 17 to capacity business; probably the attraction event of the season; Henry W. Savage visited the co. here. The Third Degree 19. Local 21. The Soul Kiss 30. The Old Homestead Feb. 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Bessey-Hickman co. 10-13; to fair business in very bad weather. In The Sweetest Girl of All, St. Elmo, A Human Slave, The Burglar and the Lady, Mary Jane and Her Teddy Bear, and Bonnie Annie Laurie. Rafles 18. Mourjana 20. The Girl Question 24. Paid in Full 27. The Thief 29.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): McIntyre and Heath in In Hayti 6 pleased large audience. House of a Thousand Candles 10 to fair business. Third Degree 17. Lily and the Prince 18. Merry Widow 21. Polly of the Circus 25. Man of the Hour Feb. 3. Traveling Salesman 16. May Robson March 7.—BIJOU (G. V. Halliday): Yankee Doodle Stock co. in repertoire; indefinite engagement.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): The Climax 13; much enjoyed by large audience. James J. Jeffries and Frank Gotch co. 14 drew a big house. A Winning Miss 15 (twice) pleased good houses at popular prices. Madison Athletic Association 18, boxing and wrestling contests, pleased large audience. The Kissing Girl 19. Louis Mann 21. Fritzi Scheff 26. Paid in Full 30.

LA CROSSE.—THEATRE (Gage and Wehlhuter): Jeffries-Gotch Vaudeville co. 11; to one of the largest houses in the history of this theatre. The Thief 13; fair business. The Climax 14; light house. The Clansman, booked

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for 15, failed to appear on account of snow drifts. The advance sale was large.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Polly of the Circus 11 pleased full house. The Climax 12; satisfaction to fair business. Louis Mann in The Man Who Stood Still 17 pleased good house. Miss Petticoats 20. The Thief 21. Stubborn Cinderella Feb. 2.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Climax 11 to good business. The Man Who Stood Still to S. R. O. 16. The Winning Miss 21. The Thief 22. Passing Review 30. A Stubborn Cinderella 31.

WAUSAU.—OPERA HOUSE (C. S. Cone): Polly of the Circus 15; gave entire satisfaction to good business. The Thief 17; excellent performance and business.——ITEM: Mr. Levenhagen has reopened the Majestic.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Polly of the Circus 14; house packed; scenery and performance fine. Arion Band Concert 16 (local); good house. Louis Mann in The Man Who Stood Still 18.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle): A Girl at the Helm 12 pleased good business. The Right of Way 13; excellent, to small house. Robert Mantell in King Lear 15; excellent, to good business. The Time, the Place and the Girl 20. The Magistrate (by Fort D. A. Russell talent) 24. The College Pennant (by Cheyenne Lodge 660 B. P. O. E.). Primrose Minstrels 29.

LARAMIE.—OPERA HOUSE (H. E. Root): The Girl at the Helm 11; excellent co., to good business. As the Sun Went Down 22.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence): First production of Elaine of Egmont 10-15 by the Frawley co.; Paul McAllister playing the leading role of Don Patrick O'Mara, and Allien May taking the leading ladies' part, that of Elaine, Countess of Egmont; the play is by Lloyd Osborne, and for a first production pleased a rather critical audience. St. Elmo 17-21.——ITEM: After St. Elmo this theatre will again be in the hands of the Shuberts, and The Gay Musician, with Texas Guinan as leading woman, 23-28.——GRAND (Kelly and Rowe): Lena Rivers 10-15; filled the house; Warda Howard, leading woman, played every part well. Sheridan Keen 17-21.——WALKER (C. P. Walker): McIntyre and Heath in In Hayti 10-15; pleased big houses all week. Polly of the Circus and The Soul Kiss 17-21.

LONDON, ONT.—OPERA HOUSE (J. D. Eagan): The Old Homestead 15 drew good business both matinee and night and pleased, as usual. Polly of the Circus 17, with Gwendolyn Piers in the title-role, satisfied a large audience; the co. was good and the play well mounted. A Stubborn Cinderella 19 thoroughly pleased a good house; the principals and chorus were good, the costuming attractive, and the musical numbers and dancing specialties received many well deserved encores. East Lynne 20. Viola Allen in The White Sister 21. Cohan and Harris' Minstrels 22. The Blue Moon 25. J. E. Dodson in The House Next Door 26. George P. Huntley in Kitty Grey 27, 28. David Higgins in His Last Dollar 29.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Old Homestead 13; poor performance to fair business. East Lynne 15 to poor business. Tom Marks 17-22 in Sergeant Rafferty, In North Carolina, The Irish Boarder, the Reprobate, The Rose of Killarney, and The Detective. David Higgins in His Last Dollar 24. Cole and Johnson in The Red Moon 26.

OTTAWA, ONT.—RUSSELL (P. Gorman): Viola Allen in The White Sister 17, 18; capacity business; excellent. John E. Dodson in The House Next Door 28, 29.——OPERA HOUSE (P. Gorman): U. T. C. 13-15 to good business; very good co. Just Out of College 17-19. A Royal Prisoner 20-22.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Colonials did fair business 10-15 and opened second week 17 in As a Man Soweth to a fair house. Other bills: Lady Huntworth's Experiment and The Lost Paradise.

QUEBEC, QUE.—AUDITORIUM (J. H. Alos, res. mgr.): Lucia Nola Opera co. opened a two weeks' engagement 17 in Fra Diavolo; repertoire for the first week: Mikado, Bohemian Girl, The Show Girl. Urban Clark co. 31-5. Dick Whittington 7-9.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh): The Volunteer Organist 15; good performance and business. The Royal Chef 22.

SHERBROOKE, QUE.—CLEMENT (F. M. Clement): Robinson Opera co. 10-15; not appreciated. Clark-Urban Stock 24-28.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Brooklyn, N. Y., 24-29, Boston, Mass., 31-Feb. 12.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Chicago, Ill., 24-Feb. 5.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Detroit, Mich., 24-29, Jackson 31, Grand Rapids Feb. 1, South Bend, Ind., 2, Fort Wayne 3, Columbus, O., 4, 5.

ARRIVAL OF KITTY: Fort William, Ont., 25, Carman, Man., 27, Baldur 28, Belmont 29, Elgin 31, Hartney Feb. 1, Souris 2, Brandon 3, Verden 4, Moosomin, Sask., 5.

ARSENE LUPIN (Charles Frohman, mgr.): Chicago, Ill., Dec. 17-Jan. 22, Indianapolis, Ind., 24-26.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Pocatello, Ida., 25, Boise City 26, 27, Caldwell 28, Weiser 29, Baker City, Ore., 30, La Grande 31, Walla Walla, Wash., Feb. 1.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Clearfield, Pa., 25, Phillipsburg 26, Houtzdale 27, Curwensville 28, Altoona 29, Johnstown 31, Vandergrift Feb. 1.

ATWELL, GRACE (A. C. Dorner, mgr.): Peekskill, N. Y., 29.

BANKER'S CHILD (Harry Shannon, mgr.): Crisfield, Pa., 25, Salisbury 26, Cape Charles, Va., 27, Dover, Del., 28, Havre de Grace, Md., 29, Columbia, Pa., 31, Hanover Feb. 1, Annapolis, Md., 4, Alexandria, Va., 5.

BARRIER, THE (Klaw and Erlanger, mgrs.): New York city 10-29, Philadelphia, Pa., 31-Feb. 12.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Louisville, Ky., 24-26, Indianapolis, Ind., 27, Dayton, O., 28, Columbus 29, Pittsburgh, Pa., Feb. 1-5.

BELLEW, KYRLE (Charles Frohman, mgr.): Milwaukee, Wis., 31-Feb. 5.

BEN-HUR (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 17-29.

BEVERLY (Western; Delamater and Norris, Inc., mgrs.): Nanaimo, B. C., 25, Victoria 26, Vancouver 27, 28, Westminster 29, The Dalles, Ore., 31, Pendleton Feb. 1, Baker City 2, Boise City, Ida., 3, Pocatello 4, Ogden, U., 5.

BIG JIM (Gordinier Bros., mgrs.): Alton, Kan., 25, Kerwin 26, Phillipsburg 27, Smith Center 28, Courtland 29.

BRAND OF A THIEF (J. P. Eckhardt, mgr.): Cincinnati, O., 23-29.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Chico, Cal., 25, Medford, Ore., 26, Eugene 27, Albany 28, Salem 29, Portland 30-Feb. 5.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24—indefinite.

CALL OF THE WILD (Baltz and Fowler, mgrs.): Buffalo, N. Y., 24-29, Philadelphia, Pa., 31-Feb. 5.

CARTER, MRS. LESLIE: Los Angeles, Cal., 24-29.

CHECKERS (Stair and Havlin, mgrs.): Toledo, O., 23-26, Indianapolis, Ind., 27-Feb. 2.

CHINATOWN TRUNK MYSTERY: Baltimore, Md., 24-29.

CIRCUS MAN (Klaw and Erlanger, mgrs.): New Bedford, Mass., 24-26, Fall River 27-29, Philadelphia, Pa., 31-Feb. 5.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLIMAX, THE (Western; Joseph Weber, mgr.): Austin, Minn., 25, Sioux Falls, S. D., 27, Sioux City, Ia., 28, 29.

CLIMAX, THE (Middle Western; Joseph Weber, mgr.): Linton, Ind., 25, Washington 26, Brazil 27, Logansport 28, 29.

CLIMAX, THE (Southern; Joseph Weber, mgr.): San Antonio, Tex., 26-29.

CLIMAX, THE (Pennsylvania; Joseph Weber, mgr.): Plattsburg, N. Y., 25, Malone 26, Potsdam 27, Gouverneur 28, Carthage 29.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—indefinite.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Detroit, Mich., 23-29, Buffalo, N. Y., 31-Feb. 5.

COUNTY SHERIFF (Wee and Price, mgrs.): Coatesville, Pa., 25, Lancaster 26, Roswell 27, Tarentum 28, Beaver Falls 29, Niles, O., 31, Mansfield Feb. 1, Sidney 2, Muncie, Ind., 3, Marion 4, Anderson 5.

COW PUNCHER (Central; W. F. Mann, prop.): West Point, Miss., 25, Houston 26, Louisville 27, Newton 28, Shubuta 29, Demopolis, Ala., 31.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Stockton, Cal., 25, San Jose 26, Oakland 27-29, Los Angeles 31-Feb. 5.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Milwaukee, Wis., 23-29, Springfield, Ill., 31-Feb. 5, Peoria 7-12.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Newark, N. J., 24-29, Baltimore, Md., 31-Feb. 5.

DANIEL BOONE ON THE TRAIL (Central; Boone Amusement Co., mgrs.): Brockwayville, Pa., 25, Dubois 26, St. Marys 27, Brookville 28, Punxsutawney 29, Indiana 31, Altoona Feb. 1, Johnstown 2, Blairsville 3, Vandergrift 4, Tarentum 5.

DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Marysville, O., 25, Benton 26, Upper Sandusky 27, Dunkirk 28, Findlay 29, Defiance 31, Bowling Green Feb. 1, Tiffin 2, Sandusky 3, Elyria 4, Lorain 5.

DAVID COPPERFIELD (Edward C. White, mgr.): Philadelphia, Pa., 24-29, Syracuse, N. Y., 31-Feb. 2.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Chester, S. C., 25, Charlotte, N. C., 26, Asheville 27, Greenville, S. C., 28, Spartanburg 29, Newberrry 30, Orangeburg Feb. 1, Charleston 2, Savannah, Ga., 3, Brunswick 5.

DODSON, J. E. (Cohan and Harris, mgrs.): Kingston, Ont., 24, 25, Ottawa 26-29, Montreal, P. Q., 31-Feb. 5.

DREW, JOHN (Charles Frohman, mgr.): Brooklyn, N. Y., 24-29, Philadelphia, Pa., 31-Feb. 12.

EDESON, ROBERT (Henry B. Harris, mgr.): Port Huron, Mich., 26.

ELI AND JANE (Harry Green, mgr.): Lyons, Neb., 27, Decatur 28, Tekamah 29, Blair 31, Wahoo Feb. 1, Ashland 2, Glenwood, Ia., 5.

ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Jan. 25—indefinite.

FAUST (Olga Verne White, mgr.): Wilson, Kan., 25, Hays 26, Russell 27, Lyons 28, Larned 29, Garden City 31.

FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Cleveland, O., 24-29, Chicago, Ill., 31-Feb. 12.

FIGHTING PARSON (W. F. Mann, prop.): Lyons, Kan., 25, Larned 26, Sterling 27, Newton 28, Wichita 29, Kingman 31, Harper Feb. 1.

FIGMAN, MAX (John Cort, mgr.): San Francisco, Cal., 23-Feb. 5.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Reading, Pa., Feb. 3, Wilkes-Barre 4, Scranton 5.

FLAG LIEUTENANT (J. C. Williamson, mgr.): Napier, New Zealand, 25, Gisborne 26-28, Auckland Feb. 3-19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.

GALLAND, BERTHA (The Shuberts, mgrs.): Chicago, Ill., 17-29.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Worcester, Mass., 24-29.

GENTLEMAN FROM MISSISSIPPI (Southern; Brady and Grismer, mgrs.): Danville, Va., 26, Greensboro, N. C., 27, Winston-Salem 28, Durham 29, Raleigh 31.

GENTLEMAN FROM MISSISSIPPI (Western; Brady and Grismer, mgrs.): Cleveland, O., 24-29, Toledo 31-Feb. 5.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Philadelphia, Pa., Jan. 3—indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): Cincinnati, O., 24-29.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Montreal, P. Q., 24-29, Manchester, N. H., 31-Feb. 2, Springfield, Mass., 3-5.

GILMORE, PAUL (Shreveport, La., Feb. 1.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Chicago, Ill., 23-29.

GIRL FROM HOME (R. G. Kingston, mgr.): Wauseon, O., 25, Montpelier 26, Butler, Ind., 27, South Bend 29, Harvard, Ill., Feb. 1.

GIRL AND THE STAMPEDE (Victor E. Lambert, mgr.): Leavenworth, Kan., 23-26.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Boston, Mass., Jan. 24—indefinite.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): New Orleans, La., 23-29.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Akron, O., 24, 25, Crestline 26, Tiffin 27, Lima 29, Bellefontaine 31, Kenton Feb. 1, Bowling Green 2, Findlay 3, Morenci, Mich., 4, Jackson 5, Battle Creek 6.

GIRL FROM U. S. A. (City; Harry Scott, mgr.): Newark, N. J., 24-29, Brooklyn, N. Y., 31-Feb. 5.

GIRL FROM U. S. A. (Central; Harry Scott, mgr.): Caldwell, Kan., 25.

GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Parsons, W. Va., 25, Cumberland, Md., 27, Lonaconing 28, Midland 29, Myersdale, Pa., 31, Somerset Feb. 1, Latrobe 2, Altoona 3, Johnstown 4, Huntingdon 5.

GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Jefferson City, Mo., 25, Boonville 26, Lexington 27, Higginsville 28, Warrensburg 29, Pleasant Hill 31, Harrisonville Feb. 1, Rich Hill 2, Ft. Scott, Kan., 3, Iola 4, Coffeyville 5.

GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): Okmulgee, Okla., 25, Henrietta 26, Prague 27, Paden 28, Okemah 29.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Asheville, N. C., 25, Knoxville, Tenn., 26, Chattanooga 27, Nashville 28, 29, Memphis 31.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Rochester, N. Y., 24-29, Toledo, O., 31-Feb. 5.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Pittsburgh, Pa., 24-29, Columbus, O., 31-Feb. 2.

GRAUSTARK (Central; Baker and Castle, mgrs.): Kirksville, Mo., 25, Columbia 26, Boonville 27, Moberly 28, St. Charles 29, Bellerville Ill., 30, Hannibal, Mo., 31.

GRAUSTARK (Southern; Baker and Castle, mgrs.; Chattanooga, Tenn., 24, 25, Shelbyville 26, Murfreesboro 27, Clarksville 28, Hopkinsville, Ky., 29, Morganfield 31.

GREAT DIVIDE (Special; Henry Miller Co., mgrs.): Jersey City, N. J., 24-29, Providence, R. I., 31-Feb. 5.

GREET PLAYERS (Ben Greet, mgr.): New York city 17-29.

HACKETT, JAMES K. (Charles Frohman, mgr.): Youngstown, O., 25, Erie, Pa., 26, Buffalo, N. Y., 27-29, Toronto, Ont., 31-Feb. 5.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Los Angeles, Cal., 24-29, Oxnard 30, Bakersfield 31, Porterville Feb. 1, Visalia 2, Tulare 3, Hanford 4, Fresno 5.

HANS HANSON (Louis Reis, mgr.): Kiowa, Okla., 25, Colgate 26, Stoka 27, Hartshorne 28, Wilburton 29.

HARVEST MOON (Charles Frohman, mgr.): Brooklyn, N. Y., 24-29.

HENDRICKS, BEN (A. H. Westfall, mgr.): Arkansas City, Kan., 25, Blackwell, Okla., 26, Ponca 27, Perry 28, Tulsa 29, Sapulpa 31.

HER DARK MARRIAGE MORN (W. F. Mann, prop.): Erie, Pa., 24-26, Westfield, N. Y., 27, Dunkirk 28, Niagara Falls 29, Medina 31.

HIGGINS, DAVID (E. D. Stair, mgr.): Hamilton, Ont., 24, 25, Guelph 26, Brantford 27, London 28, Windsor 29.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Washington, D. C., 24-29, Brooklyn, N. Y., 31-Feb. 5.

HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): Providence, R. I., 24-29.

HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.

HOUSE OF A THOUSAND CANDLES (Roland and Gaskell, mgrs.): Le Mars, Ia., 25, Norfolk, Neb., 26, Fremont 27, Columbus 28, Hastings 29, Grand Island 30, Lexington 31, Cheyenne, Wyo., Feb. 4, Laramie 5.

HOUSE OF A THOUSAND CANDLES (Geo. J. Elmore, mgr.): Corsicana, Tex., 25, Ft. Worth 26, Gainesville 27, Wichita Falls 28, Amarillo 29, Trinidad, Colo., 30, La Junta 31.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Peoria, Ill., 25-28, Springfield 27-29.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Brooklyn, N. Y., 24-29, Camden, N. J., 31-Feb. 2.

IN WYOMING (Western; H. E. Pierce and Co., mgrs.): La Junta, Colo., 25, Las Animas 26, Lamar 27, Rocky Ford 28, Victor 29.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24-Jan. 29.

ISRAEL (Charles Frohman, mgr.): Boston, Mass., 17-29.

JAMES, LOUIS (Branch O'Brien, mgr.): San Francisco, Cal., 24-30, San Jose 31, Oakland Feb. 1, 2, Stockton 3, Sacramento 4.

JUST A WOMAN'S WAY (Co. A; Sidney W. Pascoe, mgr.): Edgerton, Wis., 25, Milton Junction 26, Janesville 27, Elkhorn 28, Elgin, Ill., 29, Hammond, Ind., 30, Michigan City 31, La Porte Feb. 1, Kankakee, Ill., 3, Chicago Heights 4.

KEENAN, FRANK (Henry B. Harris, mgr.): Worcester, Mass., 24-26, New York city 31—indefinite.

KING OF BIGAMISTS (A. H. Woods, mgr.): Manchester, N. H., 24-26, Springfield, Mass., 27-29, Montreal, P. Q., 31-Feb. 5.

LACKAYE, WILTON (Liebler and Co., mgrs.): Chicago, Ill., 23-Feb. 5.

LILY, THE (David Belasco, mgr.): New York city Dec. 23—indefinite.

LILY AND THE PRINCE (Frank Holland, mgr.): Iron River, Mich., 25, Crystal Falls 26, Iron Mountain 27, Gladstone 29, Escanaba 30.

LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): Omaha, Neb., 23-29, Kansas City, Mo., 30-Feb. 5.

LION AND THE MOUSE (Co. B; Henry B. Harris, mgr.): Albuquerque, N. Mex., 25, Socorro 26, Lascruces 27, El Paso, Tex., 28, Silver City, N. Mex., 29, Globe, Ariz., 31, Deming, N. Mex., Feb. 1, Douglas, Ariz., 2, Bisbee 3, Tombstone 4, Tucson 5.

LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): Chicago, Ill., Jan. 17—indefinite.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Salt Lake City, U., 24-29, Denver, Colo., 31-Feb. 5.

MACAULEY, WILLIAM: Temple, Tex., 25, Coleman 26, San Angelo 27, Ballinger 28, Brownwood 29, Cisco 31.

MACCURDY, JAMES KYRLE: Philadelphia, Pa., 17-29.

MADAME X. (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19-Jan. 29, New York city Feb. 2—indefinite.

MAN OF THE HOUR (Eastern; Brady and Grismer, mgrs.): Buffalo, N. Y., 24-29.

MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Winnipeg, Man., 24-26, Grand Forks, N. D., 27, Fargo 28, Brainard, Minn., 29, St. Cloud 30, Duluth Feb. 2, Superior, Wis., 3, Eau Claire 4, Stillwater, Minn., 5.

MAN OF THE HOUR (Southern; Brady and Grismer, mgrs.): Louisville, Ky., 23-29.

MAN ON THE BOX (Trousdale Brothers, mgrs.): Streator, Ill., 25, Galesburg 26, Quincy 27, Ft. Madison, Ia., 28, Davenport 29, Rock Island, Ill., 30, Burlington, Ia., Feb. 1, Kewanee, Ill., 2, Freeport 3, Elgin 4, Aurora 5, Waukegan 6.

MAN ON THE BOX (Monte Thompson, mgr.): Little Falls, N. Y., 25.

MANNERING, MARY (The Shuberts, mgrs.): Pittsburgh, Pa., 24-29.

MARRIED IN HASTE (W. F. Mann, prop.): Altoona, Pa., 25, Lilly 26, Portage 27, Huntingdon 28, Lewiston 29, Tyrone 31, Lock Haven Feb. 1.

MEADOWBROOK FARM (W. F. Mann, prop.): Dublin, Ga., 25, Tennille 26, Macon 27, Milledgeville 28, Augusta 29, Graniteville, S. C., 31.

MELVILLE, ROSE (J. R. Stirling, mgr.): Corvallis, Ore., 25, Eugene 26, Medford 27, Chico, Cal., 29.

MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Hazleton, Pa., 25, Shenandoah 26, Mauch Chunk 27, Pottsville 29, Bloomsburg 31, Pittston Feb. 1, Towanda 2, Susquehanna 3, Cortland, N. Y., 4, Rome 5.

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MILLER, HENRY (Henry Miller, mgr.): New York city Jan. 18-29.
MISSOURI GIRL (Joe Rith, mgr.): Colorado, Tex., 26, Midland 27, Big Springs 28, Sweetwater 29, Hamlin 31.
MISS PATSY (Henry W. Savage, mgr.): Grand Rapids, Mich., 24-28, Chicago, Ill., 30—indefinite.
MONEY AND THE WOMAN (Jas. C. Sutherland, mgr.): Buffalo, N. Y., 24-29.
MY BOY JACK (H. C. Nickles, mgr.): Boswell, Pa., 25, Somerset 26, Johnstown 28, Altoona 29.
MY PARTNER'S GIRL (Chas. E. Blaney Co., mgrs.): Columbus, O., 23-26, Dayton 27-29.
NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Akron, O., 26.
NETHERSOLE, OLGA (Wallace Munro, mgr.): Oakland, Cal., 24, 25, Portland, Ore., 27-29.
O'HARA, FISKE (Al. McLean, mgr.): Dayton, O., 24-26, Grand Rapids, Mich., 27-29, Ft. Wayne, Ind., 30, Pittsburgh, Pa., 31-Feb. 5.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city 24-29.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Bartlesville, Okla., 25, Pawhuska 26, Klefer 30, Pawnee 31.
OLD HOMESTEAD (Frank Thompson, mgr.): St. Paul, Minn., 23-26, Minneapolis 27-29, Stillwater 31, Eau Claire, Wis., Feb. 1, St. Peter, Minn., 2, Mason City, Ia., 3, Sioux Falls, S. D., 4, Sioux City, Ia., 5.
OLE OLSON (A. H. Westfall, mgr.): Arkansas City, Kan., 25, Blackwell, Okla., 26, Ponca 27, Perry 28, Bartlesville 29, Sapulpa 31, Okmulgee Feb. 1, South McAlister 2, Muskogee 3, Vinita 4, Claremore 5.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Brooklyn, N. Y., 17-29, Newark, N. J., 31-Feb. 5.
ONLY LAW, THE (Bryant Amusement Co., mgrs.): Marshalltown, Ia., 25, Sioux City 26, Norfolk, Neb., 27, Lincoln 28.
OWEN, WM.: Jackson, Tenn., 25, Oxford, Miss., 26, Winona 27, Aberdeen 28, Tuscaloosa, Ala., 29, Selma 31, Columbus, Ga., Feb. 1, Americus 2, Cordele 3, Albany 4, Jacksonville, Fla., 5.
PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Tampa, Fla., 25, 26, St. Augustine 27, Brunswick, Ga., 28, Macon 29, Atlanta 31, Feb. 1.
PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Junction City, Kan., 25, Emporia 26, Ottawa 27, Lawrence 28, Topeka 29, Atchison 31.
PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Philadelphia, Pa., 24-29, Jersey City, N. J., Feb. 1-5.
PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Freeport, Ill., 25, Beloit, Wis., 27, Janesville 28, Madison 29, Merrill 31.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Somerset, Pa., 25, Meyersdale 26, Connellsville 27, Brownsville 28, Uniontown 29, Morgantown, W. Va., 31, Mt. Pleasant, Pa., Feb. 1, Kittanning 2, Vandergrift 3, Irwin 4, Beaver Falls 5.
PATTON, W. B. (J. M. Stout, mgr.): Thibodaux, La., 25, Houma 26, Morgan City 27, New Iberia 29, Lafayette 30, Opelousas 31, Crowley Feb. 1, Jennings 2, Lake Charles 3.
PERKINS, CHIC (Frank G. King, mgr.): Alexandria, S. D., 25, Armour 26, Platte 27, Geddes 28, Wagner 29, Springfield 31-Feb. 1.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): St. Louis, Mo., 23-29, Evansville, Ind., 30, 31, Terre Haute Feb. 1, 2, Indianapolis 3-5.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): El Reno, Okla., 25, Guthrie 26, Shawnee 27, McAlester 28, Muskogee 29, 30, Vinita 31.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Superior, Wis., 25, Duluth, Minn., 26-29, St. Paul 30-Feb. 5.
POYNTER, BEULAH (Burt and Nicolai, mgrs.) Cleveland, O., 24-29, Buffalo, N. Y., 31-Feb. 5.
PRINCE CHAP (Fred R. Hoadley, mgr.): Atlanta, Ga., 24, 25, Macon 26, Montgomery, Ala., 2, Tuscaloosa 28, Birmingham 29, Gadsden, Ala., 31, Rome, Ga., Feb. 1, Dalton 2, Anniston, Ala., 3, Selma 4, Mobile 5.
QUEEN OF THE SECRET SERVICE (A. H. Woods, mgr.): Pittsburgh, Pa., 24-29.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3—indefinite.
RIGHT OF WAY (Fred Block, mgr.): Seattle, Wash., 23-29, Everett 30, So. Bend 31, Chehalis Feb. 1, Tacoma 4, 5.
ROBERTS, FLORENCE (The Shuberts, mgrs.): Seattle, Wash., 23-29.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Washington, D. C., 24-29.
ROBSON, MAY (L. S. Sire, mgr.): Chicago, Ill., 24-Feb. 5.
ROYAL SLAVE (George H. Bubb, mgr.): Jefferson, Ia., 25, Coon Rapids 26, Woodward 27, Madrid 28, Boone 29, Marshalltown 30, Ames 31.
RUSSELL, LILLIAN (Jos. Brooks, mgr.): New Orleans, La., 24-29.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Washington, D. C., 24-29, Baltimore, Md., 31-Feb. 5.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): San Antonio, Tex., 24, 25, Victoria 26, Galveston 27, Beaumont 28.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Baltimore, Md., 24-29.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Paterson, N. J., 24-29, Philadelphia, Pa., 31-Feb. 5.
SKINNER, OTIS (Joseph Buckley, mgr.): New York city Jan. 3—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Boston, Mass., 24-29.
SPOONER, CECIL (Charles A. Blaney Amusement Co., mgrs.): Memphis, Tenn., 23-29, Knoxville 31-Feb. 5.
SQUAW MAN (Liebler and Co., mgrs.): St. Paul, Minn., 23-29, Minneapolis 30-Feb. 5.
ST. ELMO (Vaughan Glaser, mgr.): Chicago, Ill., 16-29, Peoria 30-Feb. 2, Chicago 3-13.
ST. ELMO (Chas. A. Leach, mgr.): Pittsburgh, Kan., 25.
STAHL, ROSE (Henry B. Harris, mgr.): Kansas City, Mo., 23-29, Omaha, Neb., 30-Feb. 2, Des Moines, Ia., 3, Cedar Rapids 4, Madison, Wis., 5.
STARR, FRANCES (David Belasco, mgr.): Philadelphia, Pa., 24-Feb. 12.
STEWART, MAY (J. E. Cline, mgr.): Denison, Tex., 25, Denton 26, Mineral Wells 27.
STRONGHEART (Wm. G. Tisdale, mgr.): Columbus, O., 24-26, Dayton 27-29.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Philadelphia, Pa., 17-29, Buffalo, N. Y., 31-Feb. 5.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): Buffalo, N. Y., 24-26, Binghamton 27, Utica 28, Troy 29.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Orillia, Ont., 25, Midland 26, Barrie 27, Collingwood 28, St. Catharines 29, Dunville 31, Tillsonburg Feb. 1.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Chillicothe, O., 25, Circleville 26, Greenfield 27, New Vienna 28, Hamilton 29, Liberty, Ind., 31, Connersville Feb. 1.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Somerville, Tenn., 25, Brownsville 26, Milan 27, Humboldt 28, Jackson 29, Corinth, Miss., 31, Boonville Feb. 1.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Gunnison, Colo., 25, Salida 26, Canon City 27, Florence 29, Raton, N. M., 31, Las Vegas Feb. 1.
TEMPEST, MARIE (Charles Frohman, mgr.): Boston, Mass., 24-Feb. 5.
THIEF, THE (Special; Charles Frohman, mgr.): Columbus, O., 25, 26, Dayton 27, Indianapolis, Ind., 28, 29, St. Louis, Mo., 31-Feb. 5.
THIEF, THE (Western; Charles Frohman, mgr.): Aurora, Ill., 25, Joliet 26, Logansport, Ind., 27, Marion 28, Muncie 29, Anderson 31.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Philadelphia, Pa., 24-Feb. 19.
THIRD DEGREE (Co. B; Henry B. Harris, mgr.): Red Wing, Minn., 25, Northfield 26, Owatonna 27, St. Peter 28, Mankato 29, New Ulm 30, Albert Lea 31, Mason City, Ia., Feb. 1, Iowa City 2, Clinton 3, Davenport 4, 5.
THIRD DEGREE (Co. C; Henry B. Harris, mgr.): Oil City, Pa., 25, Greenville 26, Warren, O., 27, Youngstown 28, 29, Sharon, Pa., 31, New Castle Feb. 1, McKeesport 2, Beaver Falls 3, Rochester 5, Wheeling, W. Va., 4, 5.
TRAVELING SALESMAN (Co. A; Henry B. Harris, mgr.): Auburn, N. Y., 25, Cortland 26, Owego 27, Corning 28, Elmira 29, New York city 31-Feb. 5.
TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Omaha, Neb., 23-26, Sioux City, Ia., 27, Yankton, S. D., 28, Sioux Falls 29, Minneapolis, Minn., 30-Feb. 5.
TRAVELING SALESMAN (Co. C; Henry B. Harris, mgr.): Salem, O., 25, Kent 26, Ashland 27, Wooster 28, Canton 29, Massillon 31, Coshocton Feb. 1, Newark 2, Nelsonville 3, Portsmouth 4, Chillicothe 5.
TURNER, WILLIAM H. (Charles E. Blaney Amusement Co. mgrs.): Chicago, Ill., 23-29.
TWO AMERICANS ABROAD (Eastern): Greenville, Tenn., 25, Johnson City 26, Knoxville 27, Lafayette 28, Jellico 29, Stephenson, Ala., 31, Murfreesboro, Tenn., Feb. 1, Hopkinsville, Ky., 2, Princeton 3, Madisonville 4, Central City 5.
UNCLE JOSH PERKINS (Frank Hall, prop.): Cloverdale, Cal., 25, Healdsburg 26, Ukiah 27, Petaluma 28, Redwood City 29, San Jose 30, Santa Cruz 31.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Philadelphia, Pa., 24-29, Salem, N. J., 31, Vineland Feb. 1, Bridgeton 2, Atlantic City 3, Trenton 4, Morristown 5.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Geneva, N. Y., 25, Lyons 26, Canandaigua 27, Batavia 28, Lockport 29, Dunkirk 31.
UNCLE TOM'S CABIN (Ashley Moore, mgr.): Saginaw, Mich., 25, Bay City 26, Alpena 27, Grand Rapids 28, 29.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Camden, N. J., 24-26, Brooklyn, N. Y., 31-Feb. 5.
VIA WIRELESS (Jules Murray, mgr.): Indianapolis, Ind., 24-26, Columbus, O., 27-29, Dayton 31-Feb. 2.
VIRGINIAN, THE (J. H. Palser, mgr.): Fresno, Cal., 25, Bakersfield 26, Santa Ana 27, San Diego 28, 29, Los Angeles 30-Feb. 5.
WALKER, CHARLOTTE (David Belasco, mgr.): Buffalo, N. Y., 24-26, New York city Jan. 29—indefinite.
WALSH, BLANCHE (A. H. Woods, mgr.): Vancouver, B. C., 25, 26, Bellingham, Wash., 27, Everett 28, Tacoma 29, Portland, Ore., 30, 31.
WARFIELD, DAVID (David Belasco, mgr.): Seattle, Wash., 24-29, Victoria, B. C., 31, Vancouver Feb. 1, 2, Bellingham, Wash., 3, Everett 4, North Yakima 5.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.
WATCHER, THE (E. Ray Comstock, mgr.): New York city Jan. 26—indefinite.
WHITE SQUAW (John F. Sullivan, mgr.): Akron, O., 25, Elyria 26, Norwalk 28, Sandusky 29, Mansfield 30, Fostoria 31.
WIDOW McCARTY (B. Craner, mgr.): Galeton, Pa., 25, Wellsboro 26, Jersey Shore 27, Lock Haven 28, Milton 29.
WILDFIRE (Harry Doel Parker, mgr.): Boise, Ida., 25, Weiser 26, Baker City, Ore., 27, La Grande 28, Centralia, Wash., 29, Seattle, 31-Feb. 5.
WILLIAMS, HATTIE (Charles Frohman, mgr.): Dayton, O., 25, Lexington, Ky., 26, Louisville 27-29, Cincinnati, O., 31-Feb. 5.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Dec. 27—indefinite.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Boston, Mass., 24-29, Worcester 31-Feb. 5.
WYOMING GIRL (Le Roy and Daum, mgrs.): Reynolds, Ill., 25, Cambridge 26, Galesburg 27, Victoria 28, Aledo 29.
WYNDHAM, CHARLES, AND MARY MOORE (Charles Frohman, mgr.): New York city 17-29.
YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Chicago, Ill., 23-29.
ZEKE, THE COUNTRY BOY (H. T. Glick, mgr.): Arcanum, O., 25, Greenville 26, Ansonia 27, Versailles 28, Sidney 29.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 26—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (David R. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 10—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.

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FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MARVIN (College; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MORREY: Waterloo, Ia., Dec. 25—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite
NATIONAL (Paul Casenenve, mgr.): Montreal, P. Q.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
ORPHEUM (Grau Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYTON (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 26—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SCHILLER: Savannah, Ga., Dec. 25—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, O.—indefinite.
TRAHERN (Al. Trahern, mgr.): San Antonio, Tex., Nov. 14—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 23—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Martinsville, Ind., 24-29.
ALHAMBRA STOCK—Plainview, Tex., 24-29.
BOYER, NANCY (Harry A. March, mgr.): Canton, O., 24-29. Alliance 31-Feb. 5.
BROWN, KIRK (J. T. Macauley, mgr.): York, Pa., 24-29.
CASH, BURLEIGH (Fred Taggert, mgr.): Crawfordsville, Ind., 24-29.
CHICAGO STOCK (Chas. H. Rossham, mgr.): Pittsfield, Mass., 24-29.
CUTTER STOCK (Wallace R. Cutter, mgr.): Clarksburg, W. Va., 24-29, Staunton, Va., 31-Feb. 5.
DE LACY, LEIGH (Monte Thompson, mgr.): Lewiston, Me., 24-29.
GRAYCE, HELEN (N. Appell, mgr.): Middletown, N. Y., 24-29.
GUY STOCK: Muncie, Ind., 17-29, Alexandria 31-Feb. 5.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARVEY STOCK (Southern: J. S. Garside, mgr.): Noblesville, Ind., 24-29, Seymour 30-Feb. 5.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): South Bend, Ind., 24-29, Elkhart 31-Feb. 5.
HICKMAN-BESSEY (Eastern: Jack Bessey, mgr.): Kewanee, Ill., 24-29, Monmouth 31-Feb. 5.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Naponee, Neb., 24-26, Red Cloud 27-29.
HYDE'S THEATRE PARTY (J. Rus. Smith, mgr.): Adrian, Mich., 24-29, Lima, O., 31-Feb. 5.
KEITH STOCK (Cato S. Keith, mgr.): Madison, Ind., 24-29, Muncie 31-Feb. 5.
KEYES STOCK (S. Willard, mgr.): Warren, O., 24-29, Butler, Pa., 31-Feb. 5.
LONG, FRANK E. (Frank E. Long, mgr.): Aberdeen, S. Dak., 31-Feb. 5.
MAHER, PHIL (Leslie E. Smith, mgr.): Northampton, Mass., 24-29, Danbury, Conn., 31-Feb. 5.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Canton, Ill., 24-29, Quincy 31-Feb. 5.
McDOWELL STOCK: Welland, Ont., 24-29.
MURRAY AND MACKEY STOCK (Jno. J. Murray, mgr.): Little Falls, N. Y., 24-29, Auburn 31-Feb. 5.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Gloucester, Mass., 24-29, Portland, Me., 31, Lexington Feb. 6-13.
NATIONAL STOCK CO.: Chickosha, Okla., 23-30, Tulsa 31-Feb. 28.
ORPHEUM STOCK (Edward Doyle, mgr.): Kalamazoo, Mich., 24-29.
PARTELLO STOCK (Eastern: H. J. Leland, mgr.): Allentown, Pa., 24-29.
RENTFROW STOCK: Burlington, Ia., 24-29.
SIGHTS' STOCK (J. W. Sights, mgr.): York, N. Dak., 24-29, Wolford 27-29, Rugby 31-Feb. 2, Omemee 3-5.
STRONG, ELWIN (Jas. A. McGlue, mgr.): Perry, Ia., 24-29.
TAYLOR, ALBERT: Laredo, Tex., 24, 25, Pearsall 26, 27, Hondo 28, 29, Sabinal 31-Feb. 1, Del Rio 2, 3, Uvalde 4, 5.
TAYLOR STOCK (H. W. Taylor, mgr.): Oneonta, N. Y., 24-29, Poughkeepsie 31-Feb. 5.
TURNER, CLARA: Fitchburg, Mass., 24-29.
VAN DYKE AND EATON STOCK: Jackson, Mich., 24-29.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 26.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Belvidere, Ill., 24-29, Dixon 31-Feb. 5.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Ft. Worth, Tex., 25, 26, Dallas 27-29.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BEGGAR PRINCE OPERA (C. W. Downs, mgr.): Hillsboro, Ill., 26, Gillespie 27, Girard 28, Chapin 29, Quincy 30, Carthage 31, Plymouth Feb. 1, Dallas City 2, Aledo 4, Galvin 5, Davenport, Ia., 6.
BERNARD, SAM (The Shuberts, mgrs.): Baltimore, Md., 24-29, Washington, D. C., 31-Feb. 5.
BLACK PATTI (B. Voelckel, mgr.): Monroe, N. C., 25, Fayetteville 26, Wilmington 27, Goldsboro 28, Raleigh 29, Durham 31, Greensboro Feb. 1, Mt. Airy 2, Winston-Salem 3, Graham 4, Danville, Va., 5.
BOSTON GRAND OPERA (Henry Russell, director): St. Louis, Mo., 24-29, Indianapolis, Ind., 31, Cincinnati, O., Feb. 1-3.
BRIGHT EYES (Joseph M. Gaites, mgr.): Portland, Me., 24-26, Worcester, Mass., 27-29.
BUSTER BROWN (Eastern: A. E. Denman, mgr.): Milton, Pa., 25, Lewiston 26, Altoona 27, Bellefonte 28, Williamsport 29.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Montgomery, Ala., 25, Pensacola, Fla., 26, Mobile, Ala., 27, Gulfport, Miss., 28, Hattiesburg 29, New Orleans, La., 30-Feb. 5.
CAHILL, MARIE (D. V. Arthur, mgr.): San Francisco, Cal., 24-Feb. 5.
CANDY KID (Kilroy and Britton, mgrs.): Chicago, Ill., 23-26.
CANDY SHOP (Chas. Dillingham, mgr.): New York city 24-Feb. 12.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Philadelphia, Pa., 24-29, Atlantic City, N. J., 31-Feb. 1, Allentown, Pa., 2, Scranton 3, Trenton, N. J., 4, Plainfield 5.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Pisquemine, La., 25, Alexandria 26, Mobile, Ala., 28, 29, Pensacola, Fla., 31, Jacksonville Feb. 2, 3, Brunswick, Ga., 4, Savannah 5.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): London, Ont., 25, Brantford 26, Guelph 27, Galt 28, Hamilton 29, Toronto 31-Feb. 5.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): Brooklyn, N. Y., 24-29.
DICK WHITTINGTON (The Shuberts, mgrs.): Providence, R. I., 24-29.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): St. Louis, Mo., 23-29.
FIELDS, LEW (Lew Fields, mgr.): New York city Nov. 22—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Philadelphia, Pa., 10-29.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Las Vegas, N. Mex., 25, Raton 26, Trinidad, Colo., 27, Colorado Springs 29, Denver 30-Feb. 5.
FOY, EDDIE (The Shuberts, mgrs.): Kansas City, Mo., 23-29.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La., Oct. 26-Feb. 12.
GEAR, FLORENCE (Jules Murry, mgr.): Chicago, Ill., 23-29.
GIRL AT THE HELM (H. H. Frazee, prop.): Brookfield, Mo., 25, Hannibal 26, St. Joseph Feb. 1, Mexico 2, Duquoin, Ill., 3, Alton 6.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Jan. 16—indefinite.
GIRL QUESTION (Eastern: H. H. Frazee, prop.: David Seymour, mgr.): Keokuk, Ia., Feb. 1, Ottumwa 2, Albia 3, Oskaloosa 4, Iowa City 5.
GIRL QUESTION (Western: H. H. Frazee, prop.): Aberdeen, Miss., 25, Jackson, Tenn., 26, Paducah, Ky., 27, Duquoin, Ill., 28, Edwardsville 29, Alton 30, Fulton, Mo., Feb. 1, Jefferson City 2, Columbia 3, Moberly 4, Brookfield 5.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Deadwood, S. D., 25, Spearfish 26, Belle Fourche 27, Sturgis 28, Lead 29, Chadron, Neb., 31, Fort Robinson Feb. 1, Edgemont, S. D., 2, New Castle, Wyo., 3, Gillette 4, Sheridan 5, 6.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Toledo, O., 25, Dayton 26.
GOLDEN GIRL (Mort H. Singer, mgr.): Tulsa, Okla., 25, Muskogee 26, McAlester 27, Hot Springs, Ark., 28, Little Rock 29, Pine Bluff 31.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
HAMMERSTEIN'S OPERA COMIQUE: Buffalo, N. Y., 27-29.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Chicago, Ill., Dec. 26-Feb. 5.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 17—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): St. Louis, Mo., 23-29, Cincinnati, O., 30-Feb. 5.
HOPPER, DE WOLF (Daniel V. Arthur, mgr.): Joliet, Ill., 26.
HUNTLEY, G. P. (Charles Frohman, mgr.): Milwaukee, Wis., 24-26, London, Ont., 27, 28, Brantford 29.
IN PANAMA (Al. Rich Co., mgrs.): Norfolk, Va., 24-29, Richmond 31-Feb. 5.
ISLE OF SPICE (F. A. Wade, prop.): Alexandria, La., 25, Crowley 26, Lake Charles 27, Port Arthur, Tex., 28, Beaumont 29, Galves-

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ton 30, 31, Bay City Feb. 1, Houston 2, 3, Brenham 4, Taylor 5.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Trenton, N. J., 25, New Brunswick 26, Reading, Pa., 27, Scranton 28, Easton 29, Allentown 31.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
JUVENILE BOSTONIANS: Dauphin, Man., 24, 25, Neepawa 26, Portage la Prairie 27, Keewatin, Ont., 28, Dryden 29.
KING DODO (John Cort, mgr.): Salt Lake City, U., 29-29, Ogden 30, Provo 31, Grand Junction, Colo., Feb. 1, Leadville 2, Pueblo 3, Victor 4, Colorado Springs 5.
KING OF CADONIA (The Shuberts, mgrs.): New York city Jan. 10-29, Brooklyn 31-Feb. 5.
KING OF CADONIA (J. C. Williams, mgr.): Hastings, New Zealand, 25, Napier 26, 27, Masterton 28, Wellington 29-Feb. 19, Christchurch 21-March 5, Oamaru 7, Dunedin 8-17, Invercargill 18, 19.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Springfield, Ill., 23-26, Peoria 27-29, Quincy 30, Macomb 31.
KNIGHT FOR A DAY (Ben Falk, mgr.): Portsmouth, O., 25, Charleston, W. Va., 26, Huntington 27, Ironton, O., 28, Wellston 29, Athens 31, Parkersburg, W. Va., Feb. 1, Marietta, O., 2, Cambridge 3, Coshocton 4, Newark 5.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rorke, mgr.): Salt Lake City, U., 30-Feb. 5.
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Vermillion, S. Dak., 25, Sioux Falls 26, Mitchell 27, Brookings 28, Watertown 29, Redfield 31.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Memphis, Tenn., 27-29.
LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Dallas, Tex., 24-26, Ft. Worth 27-29, Kansas City, Mo., 30-Feb. 2.
LOVE CURE (Henry W. Savage, mgr.): Lancaster, Pa., 25, Harrisburg 26, Reading 27, Altoona 28, Johnstown 29, Pittsburgh 31-Feb. 5.
MACK, ANDREW (Lew Fields, mgr.): New York city Jan. 14-Feb. 5.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Grand Rapids, Mich., 23-26, Toledo, O., 27-29, Cleveland 31-Feb. 5.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Spokane, Wash., 23-26.
MANHATTAN OPERA (Robert Kane, mgr.): Brunswick, Ga., 24, 25, St. Augustine, Fla., 31-Feb. 1.
MA'S NEW HUSBAND (Harry Scott, mgr.): Greenville, Ky., 25, Drakesboro 26, Russellville 27, Bowling Green 28, Clarksville 29, Hopkinsville Feb. 1, Earlington 2, Madisonville 3, Owensboro 5.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Washington, D. C., 23-29, Baltimore, Md., 31-Feb. 5.
MERRY WIDOW (Western; Henry W. Savage, mgr.): Fargo, N. D., 25, Grand Forks 26, Winnipeg, Man., 27-29.
MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): New York city Jan. 10—indefinite.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): St. Louis, Mo., 23-29.
OTT, PHIL, COMEDIANS (Phil Ott, mgr.): Shawhegan, Me., 24-26, Haverhill, Mass., 27-29, Salem 31-Feb. 5.
POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): Shelbyville, Ind., 24-26, Connersville 27-29, New Castle 31-Feb. 5.
POWERS, JAMES T. (The Shuberts, mgrs.): Chicago, Ill., Jan. 2—indefinite.
PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Sioux City, Ia., 23-29.
QUEEN OF THE MOULIN ROUGE (Al. H. Woods, mgr.): Brooklyn, N. Y., 24-Feb. 5.
RAYS, THE (Stair and Nicolai, mgrs.): Bridgeport, Conn., 31, Derby Feb. 1, Waterbury 2, New Haven 3-5.
RING, BLANCHE (Lew Fields, mgr.): Detroit, Mich., 24-29.
ROBINSON OPERA (C. Robinson, mgr.): Quebec, P. Q., 17-29.
ROGERS, MAX (Klaw and Erlanger, mgrs.): New Haven, Conn., 27.
ROSE OF ALGERIA (Lew Fields): Cincinnati, O., 23-29.
ROYAL CHEF (H. H. Frazee, mgr.): Lynchburg, Va., 25, Roanoke 26, Bluefield 27, Staunton 28, Charleston, W. Va., 29.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Duluth, Minn., 24, 25, Madison, Wis., 26, Milwaukee 27-29.
SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): St. Joseph, Mo., 23-26, Des Moines, Ia., 27-29, St. Paul, Minn., 30-Feb. 5.
SIDNEY, GEORGE (Al. Herman, mgr.): Knoxville, Tenn., 24-26, Lexington, Ky., 27, Muncie, Ind., 28, Anderson 29, Louisville, Ky., 30-Feb. 5.
SMART SET (Barton and Wiswell, mgrs.): Kansas City, Mo., 23-29, St. Louis 30-Feb. 5.
SOUL KISS (Western; Mittenthal Bros. Amusement Co., mgrs.): Minneapolis, Minn., 23-26, St. Paul 27-29, Eau Claire, Wis., 30, La Crosse 31, Madison Feb. 1, Oshkosh 2, Milwaukee 3-5.
STUBBORN CINDERELLA (Princess Amusement Co., mgrs.): Ann Arbor, Mich., 25, Toledo, O., 26, Ft. Wayne, Ind., 27, Elkhart 28, South Bend 29, Fond du Lac, Wis., 31.
SUPERBA (Edwin Warner, mgr.): Richmond, Va., 24-29, Atlanta, Ga., 31-Feb. 5.
TALK OF NEW YORK (Cohan and Harris, mgrs.): Terre Haute, Ind., 25, Vincennes 26, Evansville 27, Lexington, Ky., 28, 29.
THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Pittsburgh, Pa., 24-29.
THREE TWINS (Joseph M. Gaites, mgr.): Kansas City, Mo., 23-29, Joplin 30, Pittsburg, Kan., 31, Springfield Feb. 1, Fayetteville 2, Fort Smith, Ark., 3, Muskogee, Okla., 4, Tulsa 5.
THREE TWINS (Jos. M. Gaites, mgr.): Henderson, Ky., 25, Paducah 26, Cairo, Ill., 27, Belleville 28, Alton 29.
TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): Johnstown, Pa., 25, Altoona 26, Huntingdon 27, Hagerstown, Md., 28, Annapolis 29, Norfolk, Va., 31, Clarksburg, W. Va., Feb. 1, Grafton 2, Fairmont 3, Morgantown 4, Greensburg, Pa., 5.
TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Holdrege, Neb., 25, Lincoln 26, Redoak, Ia., 27, Ottumwa 28, Grinnell 29, Cedar Rapids 30, Waterloo 31, Iowa Falls Feb. 1, Mason City 2, Webster City 3, Ames 4, Marshalltown 5.
TODD AND FREIS MUSICAL COMEDY (Aime Todd, mgr.): New Castle, Ind., 24-26, Cambridge City 27-29, Shelbyville 30-Feb. 2.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Natchez, Miss., 25, Yazoo City 26, Jackson 27, Meridian 28, Selma, Ala., 29, Montgomery 31, Birmingham Feb. 1, Chattanooga, Tenn., 2, Rome, Ga., 3, Atlanta 4, 5.
VIENNESE OPERA (Emil Berla, mgr.): Chicago, Ill., Nov. 21—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Cincinnati, O., 23-29, Terre Haute, Ind., 30, Indianapolis 31-Feb. 2, Dayton, O., 3-5.
WARD, MAY: Providence, R. I., 24-29.
WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Boston, Mass., 24-29.
WINE, WOMAN AND SONG (M. M. Theiss, mgr.): Birmingham, Ala., 24-29.
WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Gloversville, N. Y., Feb. 3, Saratoga 4, Glens Falls 5.
YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Syracuse, N. Y., 25, Binghamton 26, Utica 27, Ithaca 28, Poughkeepsie 29.
YORKE AND ADAMS (Ed. E. Daley, mgr.): Jamestown, N. Y., 25, Bradford, Pa., 26, Wheeling, W. Va., 27-29, Washington, D. C., 31-Feb. 5.

MINSTRELS.

DE RUE BROTHERS: Farmville, Va., 25, Keysville 26, So. Boston 27, Mebane, N. C., 28, Oxford 29, Emporia, Va., 31, Roanoke Rapids, N. C., Feb. 1, Rocky Mount 2, Tarboro 3, Washington 4, Newbern 5.
DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Montreal, P. Q., 24-29.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.
FIELD'S (Al. G. Field, mgr.): Reading, Pa., 25, Allentown 26, Shamokin 27, Sunbury 28, Williamsport 29, Bloomsburg 31, Pittston Feb. 1, Scranton 2, Middletown, N. Y., 3, Newburgh 4, Poughkeepsie 5.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Maynard, Minn., 25, Clara City 26, Raymond 27, Atwater 28, Grove City 29, 30, Dassell 31-Feb. 1, Cokato 2.
GUY, ARTHUR (Mrs. A. L. Guy, mgr.): Richmond, Ind., 24-29.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Bluefield, W. Va., 25, East Radford, Va., 26, Roanoke 27, Lynchburg 28, Charlotterville 29, Richmond 31.
WILLIAMS TROUBADOURS (Eph. Williams, mgr.): Rochelle, Fla., 24, 25, De Land 26, 27, Sanford 28, 29, Tavares 31-Feb. 1, Winter Park 5.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Troy, N. Y., 24-26, Albany 27-29, Montreal, P. Q., 31-Feb. 5.
AVENUE GIRLS (Lou Curtin, mgr.): Chicago, Ill., 23-29, Milwaukee, Wis., 31-Feb. 5.
BEHMAN SHOW (Jack Singer, mgr.): Pittsburgh, Pa., 24-29, Buffalo, N. Y., 31-Feb. 5.
BIG REVIEW (Henry P. Dixon, mgr.): Cleveland, O., 23-29, Pittsburgh, Pa., 31-Feb. 5.
BOHEMIANS (Al. Lubin, mgr.): Louisville, Ky., 23-29, Cincinnati, O., 31-Feb. 5.
BON TONS (Weber and Rush, mgrs.): Philadelphia, Pa., 24-29, Newark, N. J., 31-Feb. 5.
BOWERY (E. M. Rosenthal, mgr.): New York city 24-29, Philadelphia, Pa., 31-Feb. 5.
BRIGADIERS (Wesh Martin, mgr.): Milwaukee, Wis., 23-29, Minneapolis, Minn., 31-Feb. 5.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): New York city 24-29, Newark, N. J., 31-Feb. 5.
BURLESQUE STOCK (Henry Greenwall, mgr.): New Orleans, La., Dec. 26-Feb. 5.
CALIFORNIA GIRLS: Mansfield, O., 25, Warren 26.
CENTURY GIRLS (John Monaghan, mgr.): Detroit, Mich., 23-29, Chicago, Ill., 31-Feb. 5.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Albany, N. Y., 24-26, Troy 27-29, Jersey City, N. J., 30-2, Paterson 3-5.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Rochester, N. Y., 24-29, Schenectady 31-Feb. 2, Albany 3-5.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Schenectady, N. Y., 24-26, Albany 27-29, Boston, Mass., 31-Feb. 5.
COZY CORNER GIRLS (Sam Robinson, mgr.): Brooklyn, N. Y., 17-29, New York city 31-Feb. 5.
CRACKERJACKS (Harry Leoni, mgr.): Newark, N. J., 24-29, Hoboken 31-Feb. 5.
DAINTY DUCHESS (Weber and Rush, mgrs.): New York city 24-29, Springfield, Mass., 31-Feb. 2, Holyoke 3-5.
DREAMLANDS (Isay Grods, mgr.): St. Paul, Minn., 23-29, St. Joseph, Mo., Feb. 3-5.
DUCKLINGS (Frank Calder, mgr.): Wilkes-Barre, Pa., 24-26, Scranton 27-29, Albany, N. Y., 31-Feb. 2, Troy 3-5.
EMPIRE (Jess Burns, mgr.): Boston, Mass., 24-Feb. 5.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Boston, Mass., 24-29, New York city 31-Feb. 5.
FASHION PLATES (Harry Montague, mgr.): Paterson, N. J., 24-26, Jersey City 27-29, Boston, Mass., 31-Feb. 12.
FAY FOSTER (John Grieves, mgr.): Indianapolis, Ind., 23-29, Louisville, Ky., 31-Feb. 5.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Toronto, Ont., 24-29, Buffalo, N. Y., 31-Feb. 5.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Brooklyn, N. Y., 24-Feb. 5.
FROLICSOME LAMBS (T. E. Block, mgr.): St. Joseph, Mo., 27-29, Kansas City 31-Feb. 5.
GAIETY GIRLS (Pat White, mgr.): Chicago, Ill., 23-29.
GAY MASQUERADERS (Harry Hill, mgr.): Cleveland, O., 23-29, Columbus 31-Feb. 2, Wheeling, W. Va., 3-5.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., 17-29, New York city 31-Feb. 5.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Washington, D. C., 24-29, Wheeling, W. Va., 31-Feb. 2, Columbus, O., 3-5.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): New York city 24-29, Providence, R. I., 31-Feb. 5.
HASTINGS (Harry Hastings, mgr.): Toledo, O., 24-29, Detroit, Mich., 31-Feb. 5.
IMPERIALS (Sim Williams, mgr.): Boston, Mass., 17-29, Troy, N. Y., 31-Feb. 2, Albany 3-5.
IRWIN'S BIG SHOW: Albany, N. Y., 24-26, Schenectady 27-29, New York city 31-Feb. 5.
IRWIN'S GIBSON GIRLS: New York city 24-29, Albany, N. Y., 31-Feb. 2, Schenectady 3-5.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Minneapolis, Minn., 23-29, St. Paul 31-Feb. 5.
JERSEY LILIES (Wm. S. Clark, mgr.): Kansas City, Mo., 23-29, Omaha, Neb., 30-Feb. 5.
JOLLY GIRLS (Richard Patton, mgr.): Brooklyn, N. Y., 24-Feb. 5.
KENTUCKY BELLES (Robert Gordon, mgr.): Montreal, P. Q., 24-29, Toronto, Ont., 31-Feb. 5.
KNICKERBOCKERS (Louis Robie, mgr.): Minneapolis, Minn., 26-29, Milwaukee, Wis., 31-Feb. 5.
LADY BUCCANEERS (Harry Strauss, mgr.): Scranton, Pa., 24-26, Wilkes-Barre 27-29, Paterson, N. J., 31-Feb. 2, Jersey City 3-5.
LID LIFTERS (H. S. Woodhull, mgr.): Providence, R. I., 24-29, Boston, Mass., 31-Feb. 5.
LYRIC STOCK BURLESQUE (Ed. S. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): New York city 24-29, Brooklyn, N. Y., 31-Feb. 12.
MARATHON GIRLS (Phil Sheridan, mgr.): Chicago, Ill., 23-29, Cincinnati, O., 31-Feb. 5.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Buffalo, N. Y., 24-29, Toronto, Ont., 31-Feb. 5.
MERRY MAIDENS (Harry Hedges, mgr.): Buffalo, N. Y., 24-29, Detroit, Mich., 31-Feb. 5.
MERRY WHIRL (Louis Epstein, mgr.): Louisville, Ky., 23-29, St. Louis, Mo., 31-Feb. 5.
MISS NEW YORK, JR. (Ed. Echappen, mgr.): Cleveland, O., 31-Feb. 5.
MORNING, NOON AND NIGHT (Walter Bemberg mgr.): Jersey City, N. J., 24-26, Paterson 27-29, New York city 31-Feb. 5.
MOULIN ROUGE (Chas. Edwards, mgr.): New York city 24-29, Brooklyn, N. Y., 31-Feb. 12.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Detroit, Mich., 23-29, Chicago, Ill., 31-Feb. 5.
QUEENS OF THE JARDIN DE PARIS: Boston, Mass., 24-29.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Milwaukee, Wis., 23-29, Chicago, Ill., 31-Feb. 12.
RENTZ-SANTLEY (George Lewitt, mgr.): Baltimore, Md., 24-29, Washington, D. C., 31-Feb. 5.
RIALTO ROUNDERS (Dave Kraus, mgr.): St. Louis, Mo., 23-29, Kansas City 31-Feb. 5.
RICE AND BARTON'S (Chas. Barton, mgr.): Chicago, Ill., 16-29, Cleveland, O., 31-Feb. 5.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Wheeling, W. Va., 24-26, Columbus, O., 27-29, Toledo 31-Feb. 5.
ROSE HILL (Rice and Barton, mgrs.): Columbus, O., 23-26, Wheeling, W. Va., 27-29, Pittsburgh, Pa., 31-Feb. 5.
ROSE SYDELL (W. S. Campbell, mgr.): Toronto, Ont., 24-29, Rochester, N. Y., 31-Feb. 5.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Chicago, Ill., 23-Feb. 5.
SAM DEVERE (Louis Starke, mgr.): Pittsburgh, Pa., 24-29, Washington, D. C., 31-Feb. 5.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Hoboken, N. J., 24-29, New York city 31-Feb. 5.
SAM T. JACK'S (Will Roehm, mgr.): Kansas City, Mo., 23-29, St. Louis 31-Feb. 5.
SERENADERS (James Weedon, mgr.): Philadelphia, Pa., 24-29, Baltimore, Md., 31-Feb. 5.
STAR AND GARTER (Al. Nathan, mgr.): Cincinnati, O., 23-29, Louisville, Ky., 31-Feb. 5.
STAR SHOW GIRLS (John T. Baker, mgr.): Philadelphia, Pa., 31-Feb. 5.
TIGER LILIES (W. M. Drew, mgr.): Cincinnati, O., 23-29, Chicago, Ill., 31-Feb. 5.
TOWN TALK (Barney Gerard, mgr.): Washington, D. C., 24-29, Baltimore, Md., 31-Feb. 5.
TROCADEROS (C. H. Waldron, mgr.): Omaha, Neb., 23-28, Minneapolis, Minn., 30-Feb. 4.
UMPIRE (Chas. Donoghue, mgr.): Philadelphia, Pa., 24-29, Scranton 31-Feb. 2, Wilkes-Barre 3-5.
VANITY FAIR (Harry Hill, mgr.): Springfield, Mass., 24-26, Holyoke 27-29, New York city 31-Feb. 5.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Newark, N. J., 24-29.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Philadelphia, Pa., 24-29, Wilkes-Barre 31-Feb. 2, Scranton 3-5.
WINE, WOMAN AND SONG (Alex Gorman, mgr.): St. Louis, Mo., 23-29, Indianapolis, Ind., 31-Feb. 5.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Baltimore, Md., 24-29, Philadelphia, Pa., 31-Feb. 5.

BANDS.

CHICAGO LADIES' ORCHESTRA: Topeka, Kan.—indefinite.
KILTIES, THE (T. P. J. Power, mgr.): Cairo, Egypt, 22-Feb. 5.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Mar del Plata, South America, 23-31, Montevideo, Uruguay, Feb. 2-13, Santos, Brazil, 16-20, Sao Paolo 21-March 3, Rio de Janeiro 4-14.
RHODA ROYAL: Columbus, O., 24-29.

MISCELLANEOUS.

BARKOOT AMUSEMENT: Ashburn, Ga., 24-29.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Massillon, O., 24-29, Huntington, W. Va., 31-Feb. 5, Columbus, 7-12.
DUNCAN, MR. AND MRS. RAYMOND: Boston, Mass., 3-Feb. 2, 4.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Lafayette, Ind., 24-30.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Cobden, Ill., 20-22, Christie 24-29, Murphysboro 31-Feb. 5.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
HOLMES, BURTON, TRAVELOGUES: Boston, Mass., 28, 29, Feb. 4, 5.
LAUDER, HARRY (William Morris, mgr.): Minneapolis, Minn., 25.
LEHMAN, MADAME LIZA: Washington, D. C., 31, Boston, Mass., Feb. 5.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Ticonderoga, N. Y., 24-Feb. 5.
LITCHFIELD, NEIL, TRIO: Searcy, Ark., 25, Jonesboro 26, Rayville, La., 28, Mangham 29, Tallulah 31, Meridian, Miss., Feb. 1, Tuscumbia, Ala., 2, McEwen, Tenn., 3, Cartagua 4, Monterey 5.
MATOFF, MICHAEL: Montreal, P. Q., 26.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
ROUNDS' SPECIALTY (H. O. Rounds, mgr.): Alma, Ark., 25, Waldron 26, Hartford 27.
SANTANELLI (L. J. Slevin, mgr.): Defiance, O., 24-29.
ST. DENIS, RUTH (Charles Frohman, mgr.): New York city 24-28.
SULLIVAN, JOHN L., VAUDEVILLE: Cambridge, O., 25, Canal Dover 26, Salem 27, Alliance 28.
THURSTON, HOWARD (Dudley McAdow, mgr.): Detroit, Mich., 23-29, Chicago, Ill., 30-Feb. 5.
WALDEN (W. S. Worden, mgr.): Ottawa, O., 25-29, Prospect 27, West Salem 28, Bellville 29.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Ontario, Wis., 8-29.

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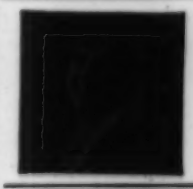

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